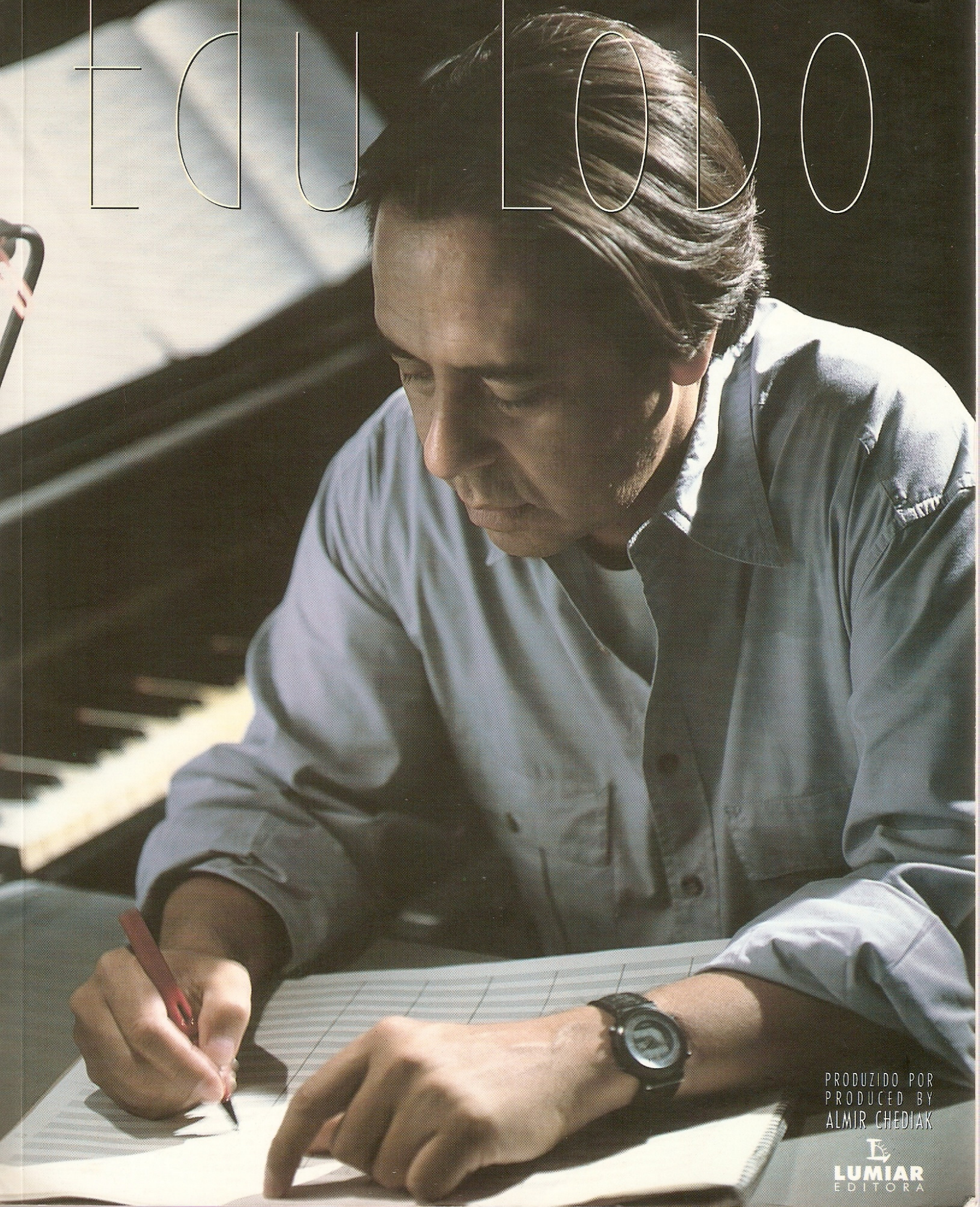


S O N G B O O K

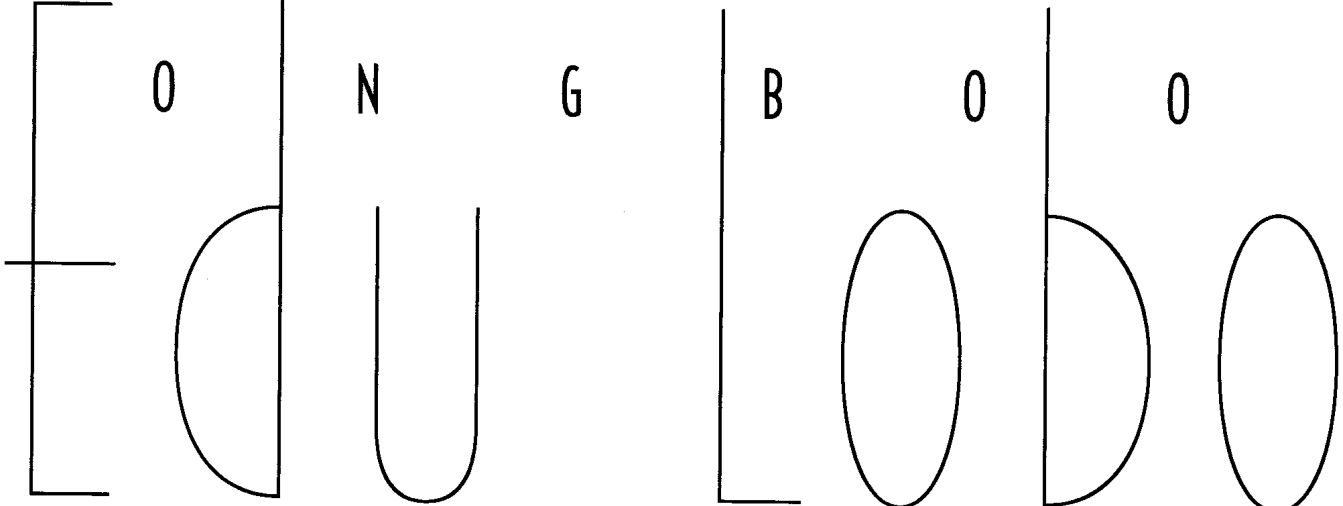
E D U L O D O



PRODUZIDO POR
PRODUCED BY
ALMIR CHEDIAK

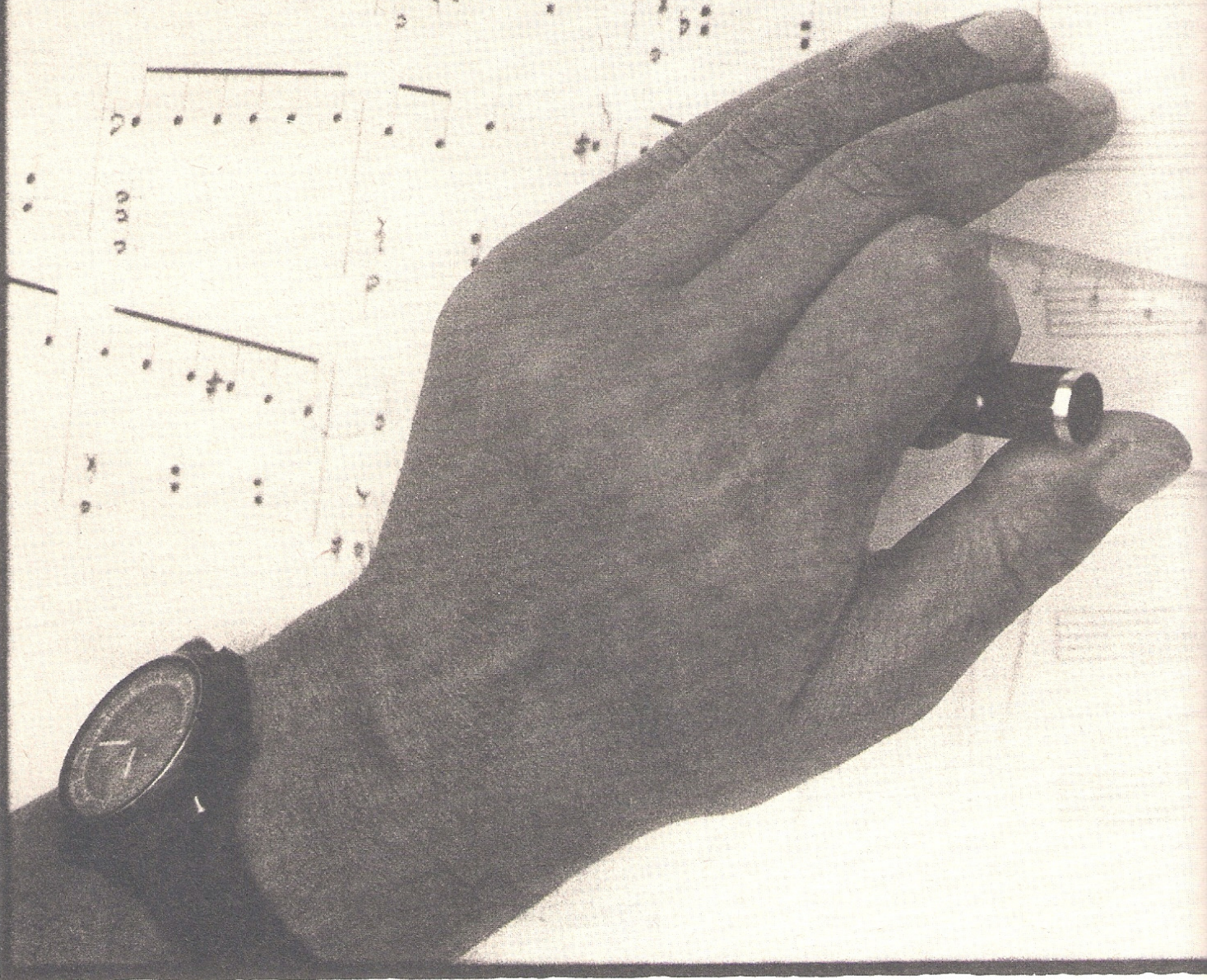
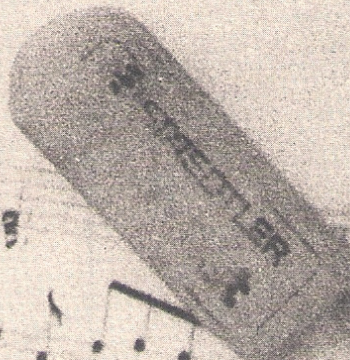

LUMIAR
EDITORA

S O N G B O O K



Produzido por
Produced by
Almir Chediak


LUMIAR
EDITORIA







Com Tom Jobim, 1981.

Edu Lobo, você é um compositor maravilhoso! Uma coisa louca! Ainda me lembro quando o teu pai Fernando me disse: "Tem um garoto lá em casa tocando um violão..."

Depois te conheci, magrelo, cerrando o buço, a face inocente, a boca jovem, tímido, violão na mão, espichando, crescendo rápido para se tornar o grande compositor, violonista, pianista, cantor, poeta, letrista, arranjador, orchestrador e maestro Eduardo de Goes Lobo. Predestinado e estudioso. Noturno, entra pela noite compondo e mais tarde, creio, será um madrugador jovial, *an early bird*.

Sua música, muito bem feita, tem cheiro de mato, às vezes de mar, como no *Arrastão*, cheiro de mar bem brasileiro. *Pra dizer adeus, Upa neguinho, Ponteio, Marta Saré, Viola fora de moda, Reza, Canção do amanhecer, Canto triste, Vento bravo*, são tantas e tão bonitas as canções, sambas, frevos, xaxados, baiões, achados, choros, valsas, modinhas.



Em Los Angeles, 1970.

Edu escreve música muito bem, a mão, a tinta. Este *songbook* foi todo escrito a mão, tarefa gigantesca!

Mais recentes são as parcerias com Francisco Buarque de Holanda, Chico Buarque, outro gênio da raça. *Choro bandido, Valsa brasileira, Beatriz*, lindíssimas!

Olhos de jabuticaba, saídos do mato. Juruva do mato virge, coati mundéu, onço velho da mata atlântica que, do mato, espia o mar. Pescador, nadador, ginástico, carioca nordestino, pernambucano, tanta coisa, sangue de índio, há mais de 60.000 anos no Brasil (segundo o grande sertanista Orlando Villas-Boas). Teu destino, traçado.

Eu vos saúdo em nome de Heitor Villa-Lobos, teu avô e meu pai.

Um Antonio Brasileiro

Tom Jobim

Rio, 12 de dez. 92

Com Tom e Vinicius, 1973.



Edu Lobo, you are a wonderful composer. An amazing thing! I can still remember when your dad, Fernando, told me: "There's a kid at the house who plays a mean guitar..."

And then I met you, skinny, the thin growth of facial hair becoming a mustache, the innocent face, the young mouth, shy, guitar in hand, stretching out, growing quickly so as to become the great composer, guitarist, pianist, singer, poet, lyricist, arranger, orchestrator and conductor, Eduardo de Goes Lobo. Predestinated and studious. Nocturnal, stays up all night composing and later on, I think, he will become a jolly early riser, an early bird.

His music, so well made, smells of jungle, sometimes of sea, as in Arrastão, such a Brazilian smell of the sea. Pra Dizer Adeus, Upa Neguinho, Ponteio, Marta Saré, Viola Fora de Moda, Reza, Canção do Amanhecer, Canto Triste, Vento Bravo, they are so many, and so beautiful, his songs, his sambas, his frevos, xaxados, baiões, treasures, choros, waltzes, modinhas.

Edu writes so very well, by hand, with ink. This songbook was entirely written by hand, a gigantic job!

More recent are his partnerships with Francisco Buarque de Holanda, Chico Buarque, another one of the race's geniuses. Choro Bandido, Valsa Brasileira, Beatriz, beautiful!

Black eyes of jabuticaba berry, straight out of the forest. "Juruva", bird of the deepest jungle, trapped "coati", old jaguar of the Atlantic Forest, who watches the sea from inside the jungle. Fisherman, swimmer, gymnast, "carioca" from the northeast, Pernambucan, so many things, Indian blood, in Brazil for over 60,000 years (according to the great explorer and scholar, Orlando Villas-Boas). Your fate, traced.

I salute you in the name of Heitor Villa-Lobos, your grandfather, my father.

Um Antonio Brasileiro

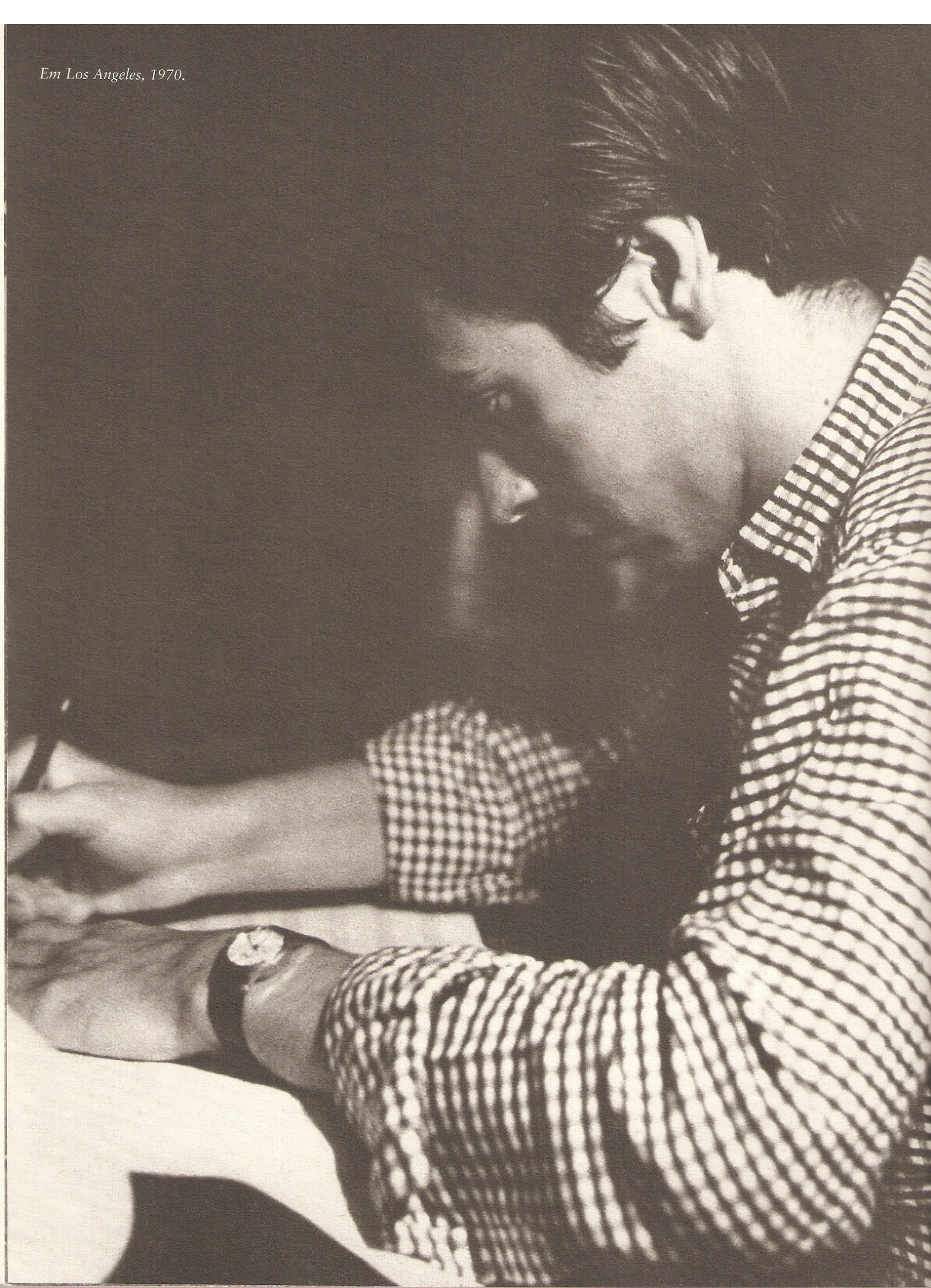
Tom Jobim

Rio, December 12, 1992



Edu Lobo,
Almir Chediak and
Tom Jobim, 1994.

Em Los Angeles, 1970.



Edu Lobo é o músico mais importante da chamada segunda geração da bossa nova. Definida por Tom Jobim e João Gilberto – basicamente eles –, a bossa teve alguns de seus parâmetros entendidos de maneira deformada. Entenda-se: a história do “amor, o sorriso e a flor” não era bem aquela lembrada e repetida tantas vezes, até hoje, para caracterizar o movimento como “alienado”. A letra que Newton Mendonça escreveu para *Meditação*, música de Tom, era clara: “Quem acreditou no amor, no sorriso, na flor, então sonhou, sonhou, e perdeu a paz”. Poderia quase ser entendida como política, se houvesse sido escrita alguns anos depois.

É inegável, entretanto, que as preocupações sociais não estavam na ordem do dia, nos primeiros momentos da bossa. Nascida no final dos anos 50, ela era reflexo – Carlos Lyra o afirma tantas vezes – de uma atmosfera de otimismo surgida com a política desenvolvimentista de Juscelino Kubitschek (pagaríamos por isso mais tarde, mas essa é outra história). Mais: a bossa não parecia preocupada com nada que não fosse ela mesma, sua batida, seu olhar autocentrado. Bem, alguns compositores, cantores e letristas posteriores a Jobim, João e Newton Mendonça acabaram dando a essa idéia foro de verdade, o que também é outra história.



Com Joyce, Lisboa, 1969.

O fato é que a bossa aparentava não estar preocupada com outro Brasil que não fosse aquele visível da calçada de Ipanema. Naturalmente, Tom e João não tinham culpa do fato. Não podiam ser mais discordantes de tal perspectiva tão redutora. Ainda assim, junto com o canto impostado, a bossa varreu do mapa os baiões, as milongas, as toadas, as modas de viola, as cirandas, os maracatus etc. etc.

O Brasil, no entanto, mudaria da euforia juscelinista para as tensões do período Jânio-Jango e o que se sabe que veio depois. Passaria a olhar para si mesmo não mais como um milagre planejado e estanque, um paraí-

so beijado pela brisa tropical — havia um pouco mais. Havia o que aplaudir mas também o que criticar. Havia mais o que criticar, por sinal. E foi nesta atmosfera que se gestou a segunda geração da bossa. Foi quando Edu Lobo surgiu.

Como nenhum outro compositor de sua geração, Edu Lobo aplicou à sofisticação harmônica da bossa o vasto conhecimento que detinha da música popular brasileira — ou vice-versa. Compunha, ainda, sobre seu quintal. Mas seu quintal era mais vasto. Estendia-se pelos interiores,



Edu e Maria Bethânia, 1966.

percebia outras imagens além daquelas que cantavam o sol, o sal, o sul dividido da janela. Tom Jobim, sempre ele, havia deixado clara a existência dessa perspectiva. Edu levantou as persianas.

Caminhou, curiosamente, em duas direções aparentemente contraditórias. Se trouxe para a temática da nova música popular (a música da segunda geração da bossa nova) o nordestino, o negro, o índio, o deserdado, o que não se havia alinhado ao modelo juscelinista (para além da metáfora, o pescador de *Arrastão* (letra de Vinicius de Moraes) é um ressaltado do brasileiro que ainda não comprara — nem compraria — seu fusca nacional zero quilômetro), por outro lado avançou, em termos melódicos e harmônicos, na direção

de uma textura erudita — da possível linguagem musical erudita brasileira, como a quiseram Villa-Lobos e o onipresente Tom Jobim. Assim, se seu primeiro disco tinha aquele pescador (de metáforas?) e o nordestino sem rosto de *Borandá* (letra dele mesmo), tinha também a modelar *Canção do amanhecer* (letra com *status* de poesia de Vinicius), que consolidou o modelo estético da moderna canção brasileira.

Caetano Veloso, baiano do Recôncavo, reconhece, num parêntese elucidativo do livro *Verdade Tropical*: “Na verdade, o modalismo nordestino chegava a nós mais através do carioca Edu Lobo do que da divisa da Bahia com Pernambuco.” Mais adiante, Caetano assegura, falando sobre o espetáculo *Arena conta Zumbi*, que tinha música de Edu: “De fato, não é pouca coisa que se tenha realizado um musical coerente e bem amarrado no Brasil — algo que ainda hoje parece uma meta inalcançável para os brasileiros. Noel Rosa e Ary Barroso, Dorival Caymmi e Lamartine Babo sonharam com isso — Edu Lobo, o jovem autor da música do *Zumbi*, conseguiu realizar o sonho em 1965, na sua colaboração com (Augusto) Boal e Gianfrancesco Guarnieri, os autores do texto. Mas depois esquecemos, voltamos a lamentar o fato de termos compositores populares maravilhosos e não conseguirmos organizar uma tradição de musicais no teatro ou no cinema que nos enriqueça a vida com encantamentos.”



Com Baden Powell, 1966.

Bom, Caetano estava falando sobre o composto música-texto-cena. Chega a dizer que as tentativas de Chico Buarque no sentido de organizar a tradição de musicais atestam o esquecimento da fórmula. Ainda que o item “cena” possa ser considerado na perspectiva dessa análise, a motivação da cena, na parceria de Edu Lobo com Chico Buarque, fez surgir o mais belo de todos os discos editados no Brasil — é razoável supor que em qualquer parte do mundo. Trata-se de *O Grande Circo Místico*, composto para o balé do Teatro Guaíra, de Curitiba, no início dos anos 80. Sai de lá a exemplar canção *Beatriz*, o primeiro marco da ultrapassagem — do amadurecimento formal — do modelo de composição jobiniano. Quinze anos após haver estreado com música de cena, Edu Lobo superava o mestre Jobim, sua orientação mais constante, e determinava-se como o melhor compositor brasileiro de seu tempo.

Aloysio de Oliveira, espécie de provedor de meios para que a bossa nova (e a música que veio depois, já que produziu o primeiro disco de Edu Lobo, depois de

haver produzido o encontro de Jobim e João), dizia – muito tempo depois, sem que lhe fossem atribuídos os méritos da assertiva, ela seria repetida por gente de fora do Brasil – que não havia outra música viva no universo além da que se fazia aqui. Nos anos 80, depois de décadas morando nos Estados Unidos e um tanto desiludido com o que via e ouvia por lá e por outras praças, manifestava-se, em lamento, nos seguintes termos: “O último grande compositor americano” – e sabemos muito bem que o formato da canção popular foi herdado dos Estados Unidos, em virtude da adaptação das peças musicais às limitações de duração dos discos de cera – “foi Jimmy Webb, que durou apenas dois anos, a partir de 1970.” Aloysio vaticinava sobre o fim de uma era. Muito bem, Webb naufragou no álcool e em outros vícios. Mas haveria condições para que sobrevivesse, criando como criava, em seu país natal?

Provavelmente não. Depois do fenômeno-hecatombe chamado The Beatles, marco da ascendência do marketing sobre a criação musical (houve isto com a criação artística como um todo, mas estamos tratando aqui exclusivamente da musical), acelerou-se a decadência da



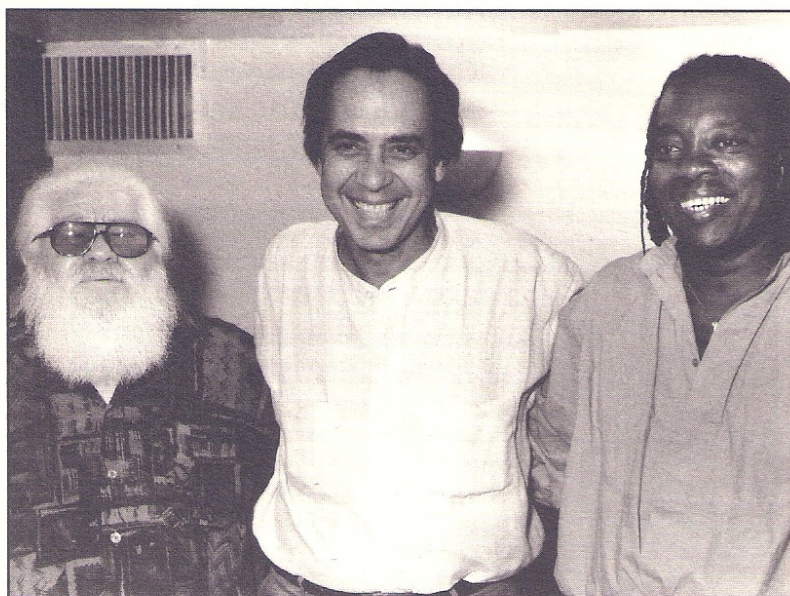
Com Nara Leão, 1963.

cultura ocidental numa velocidade tão extraordinária quanto foi veloz a modificação dos meios de comunicação de massas. São coisas interligadas, e é preciso examinarmos as muito especiais condições brasileiras para que entendamos os motivos de nossa – digamos – resistência.

Como nenhum outro país americano, o Brasil incorporou à sua cultura urbana os elementos fornecidos pelos índios, primeiros donos da terra, pelos negros desterrados. Uma peculiar disposição lúbrica (uma peculiar desordem colonizadora) dos portugueses dispôs a criação de uma raça nova, por outro lado não reconhecida como tal. A imensidão territorial, os contrastes geográficos, as invasões estrangeiras localizadas vieram somar diferenças ao que já era diferente. No corpo dessa nova gente, objeto de paixão de Darcy Ribeiro, de Sérgio Buarque de Holanda ou de Villa-

Lobos e (claro) Tom Jobim, desenhou-se uma nova cultura ainda em conformação, ainda não cristalizada, ainda sem termo, e por isso mesmo criativa, viva, dinâmica, dialética.

Era dessa gente e dessa cultura, e de suas questões, conscientemente, que a juventude da segunda geração da bossa nova estava querendo tratar. Falava de um corpo social em evolução. Evoluía com ele – e pôde perenizar-se na busca. Edu Lobo estabeleceu a síntese-em-movimento. Carioca, filho de pernambucano, teve a diversidade ao alcance das mãos. Outros também a tiveram. Seu gênio permitiu-lhe aproveitá-la melhor do que qualquer outro de sua época e compor uma tradução musical de sua gente como a que haviam logrado Villa-Lobos e Jobim. Edu é a terceira ponta da trindade da música brasileira contemporânea.



Com Hermeto Paschoal e Milton Nascimento, 1994.

Como os dois antes dele, Edu Lobo aliou à inspiração – à capacidade inata de traduzir em beleza as observações cotidianas, de encontrar grandezas em motivações comuns – o capricho do artesão meticuloso, perfeccionista. É um compositor de obras definitivas, de acabamento irrecorrível. Por isso, sua música para balé, para cinema, televisão ou teatro é um corpo à parte da obra que complementa, um corpo de vida autônoma (que, no mais das vezes, sobrevive ao processo que a originou). Por isso, ainda, suas criações, cada uma delas, são um parâmetro.

Edu compõe admiravelmente bossa nova, sambas, marchas, frevos, canções praieiras (que deixaram de ser privilégio caymmiano), baladas, canções lentíssimas, marchas-rancho, experimentações instrumentais – talvez só não se tenha aventurado pelo terreno do samba-enredo, mas não se sabe como será o futuro. Escreve belíssimas letras, mesmo tendo como parceiros os melhores letristas do país. Pianista e violonista exímio, é arranjador de mão-cheia e cantor de primeiríssima linha. Seus instrumentos são sempre acústicos, o que não o afasta da mais moderna tecnologia quando vem em socorro do ofício.

E se é importante falar do faz-tudo, mais importante será salientar o preciosismo de sua escrita. Como só os grandes criadores, Edu Lobo inventou sua própria música. Ou seja: criou sua sintaxe, seu sotaque, sua marca de intervalos e síncope, sua estrutura harmônica, seu caminho melódico, sua marca registrada. Mesmo que faça questão de identificar as raízes profundas do que faz. Para dar um exemplo: diz que a *Valsa brasileira* é jobiniana (diz o mesmo de outra obra-prima, o *Choro bandido*; ambas as obras têm letra de Chico Buarque) e é verdade. É também villa-lobiana. Por outro lado, Jobim

não a comporia, muito menos Villa – os dois são pressupostos para a existência da *Valsa brasileira*, e o terceiro vértice da trindade fundadora da nossa música moderna não comparece apenas como emulador, mas como artífice basilar da fundação.

Em termos históricos, e não há nada de especulativo nisto, Edu Lobo vem caminhando com a modernidade que inaugurou até um limite sobre o qual – aqui sim –

apenas se pode especular. Suas últimas obras, trabalhos de maturidade, mostram a concisão não-acomodada dos que reservam surpresas. Se, contra todas as expectativas de mercado, a música brasileira permanece rica e em evolução, Edu Lobo estará à frente dela. O quadro traçado por este *Songbook*, cujas partes Edu fez questão de anotar manualmente, com o capricho que dedica a qualquer tarefa a que se proponha, permite que o estudioso de música ou o curioso por música confirmem os adjetivos empregados no texto. Trata-se de uma das grandes obras musicais do século XX. Dizendo mais uma vez: é a melhor produção da melhor música que se faz no mundo.

Mauro Dias

Dezembro de 1997



Com Nana Caymmi
e Caetano Veloso.

*E*du Lobo is the most important musician of the so-called second Bossa Nova generation. Defined by Tom Jobim and João Gilberto – basically by them – some of the “bossa’s” parameters were understood in a deformed way. Which is to say: the deal about “love, smile and pain” was not exactly what is constantly remembered and repeated, to this day, in characterizing the movement as “alienated”. The lyrics Newton Mendonça wrote for *Meditação*, with music by Tom, were clear: “Whoever believed in the love, in the smile, in the pain, dreamt, dreamt and lost his peace of mind”. It could have been perfectly perceived as political, had it been written some years later.

However, in the “bossa’s” first moments, it is undeniable that social worries were not the order of the day. Born in the end of the fifties, it was the reflection – and Carlos Lyra has said this many times – of an optimism engendered along with Juscelino Kubitschek’s developmental politics (we would pay for this later on, but that’s another story). And more, the “bossa” did not seem to worry about anything besides itself, its rhythm, its self-centered gaze. Well, some composers, singers, lyricists who came after Jobim, João and Newton Mendonça ended up giving this idea a certain validity, but that’s also another story.



With Elis Regina,
Cannes, 1969.

Fact is that the “bossa” did not seem worried about another Brazil besides the one that could be seen from the sidewalks of Ipanema. Naturally, Tom and João are not to blame for that. They could not have disagreed more with such a reductionist perspective. Nonetheless, along with the perfectly pitched way of singing, the “bossa” swept away “baiões”, “milongas”, “toadas”, guitar “modas”, “cirandas”, “maracatus”, etc. etc.

Brazil, however, would change from the Juscelinian euphoria to the tensions of the Jânio-Jango period and that which we know followed. It would no longer see itself as a planned, impervious miracle, paradise kissed

by the tropical breeze. There was something else. There was something to applaud, but also something to criticize. Actually, there was more to criticize. And thus, in this environment, bossa's second generation was engendered. And that's when Edu Lobo appeared.



With Egberto Gismonti, 1971.

As no other composer of his generation, Edu Lobo applied bossa's harmonic sophistication to his vast knowledge of Brazilian popular music – or vice versa. Still, he composed about his backyard. But his backyard was infinitely more vast. It stretched out through the countryside, perceiving other images besides those that sang of sun, of salt, of south as seen through the window. Tom Jobim, always he, had made the existence of this perspective clear. Edu raised the blinds.

He walked, curiously, in two apparently contradictory directions. If he brought the new popular music (the music of bossa nova's second generation) themes such as the northeastern, the black, the Indian, the disowned, that which had not aligned itself to the Juscelinian model (taking the metaphor one step beyond, the fisherman in Arrastão – lyrics by Vinicius de Moraes – highlights that Brazilian who had not yet bought – and who would not buy – his brand new Volkswagen beetle), he progressed, in harmonic and melodic terms, towards an erudite texture – within the possibilities of Brazilian erudite musical language, as Villa-Lobos and the ever-present Tom Jobim wished it. And thus his first album contained that fisherman (was he fishing metaphors?) and the northeastern with no face in Borandá (with his own lyrics); it also contained the exemplary Canção do Amanhecer (lyrics, which can very well be considered a poem, by Vinicius), consolidating the aesthetic model of the modern Brazilian song.

Caetano Veloso, a man from the Recôncavo Region in Bahia, recognizes, in an elucidating parentheses made in his book *Verdade Tropical* that: "Actually, the northeastern modalism came through to us more through Edu Lobo, from Rio, than from the border between Bahia and Pernambuco". Later on, Caetano ascertains, referring to Arena Conta Zumbi, with songs by Edu:

"In fact, it is no small feat that a musical, coherent and grounded in Brazil, was staged – something that, to this day, seems like an unattainable goal to Brazilians. Noel Rosa and Ary Barroso, Dorival Caymmi and Lamartine Babo dreamt of it. Edu Lobo, the young composer of the music in Zumbi, made that dream come true in 1965, in a collaboration with (Augusto) Boal and Gianfrancesco Guarnieri, who wrote the text. But later on, we forgot and went back to lamenting the fact that we have marvelous popular composers and cannot organize a tradition of musicals, neither in the theatre nor in films, with which to fill our lives with enchantment".

Well, Caetano was speaking of the compound music-text-stage. He even says that Chico Buarque's attempts to organize the tradition of musicals attest to the fact that the formula was forgotten. Even if the item "stage" is considered under the perspective of this analysis, the stage as motivation, in the partnership between Edu Lobo and Chico Buarque, gave birth to one of the most beautiful albums ever released in Brazil – and it is reasonable to say anywhere in the world. I am talking about *O Grande Circo Místico*, composed in the beginning of the eighties for Curitiba's Teatro Guaíra ballet. The exemplary song *Beatriz* originates from this effort, the first mark of the surpassing – of formal maturity – of the Jobinian model of composition. Fifteen years after his debut with stage music, Edu Lobo topped master Jobim, his most constant orientation, and determined himself as the best composer of his time.

Aloysio de Oliveira, a type of provider of means for bossa nova (and the music that followed it, since he produced Edu Lobo's first album after having produced the meeting of Jobim and João), used to say – much later, without being awarded the merit of the assertion, repeated by people outside Brazil – that there was no other music alive in the universe besides the one made here. In the 80's, after living in the United States for decades, and quite disillusioned with what he

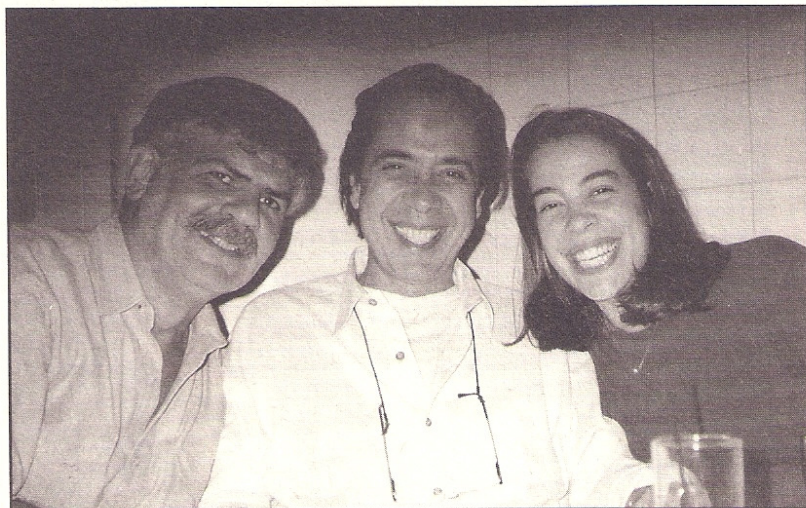


With Oscar Castro Neves,
Gracinha Leporace,
Rubens Bassini,
Karen Phillips and
Claudio Sion, Tokyo, 1971.

saw and heard there and in other corners, complained sadly that: "The last great American composer" – and we know so very well that the popular song format was inherited from the United States, due to the adaptation of musicals to the limitations of duration of the wax record – "was Jimmy Webb, who lasted a mere two years after 1970". Aloysio predicted the end of an era. Very well, Webb drowned in alcohol and other addictions. But would it have been possible, for him to continue creating, as he created, in his native land?

Probably not. After the hecatomb-phenomenon called the Beatles, landmark of marketing over musical creation (this occurred with artistic creation as a whole), the decadence of Western culture was accelerated in a speed as extraordinary as the changes mass communications. They are interconnected, such things, and it is necessary to examine the extremely special Brazilian conditions so that we may understand the reasons for our – let us say – resistance.

As no other American nation did, Brazil incorporated the elements supplied by the Indian, first owners of the land, and by the expatriated Africans, to the urban culture. A peculiar lubricious disposition (a peculiar colonizing disorder) of the Portuguese led to the creation



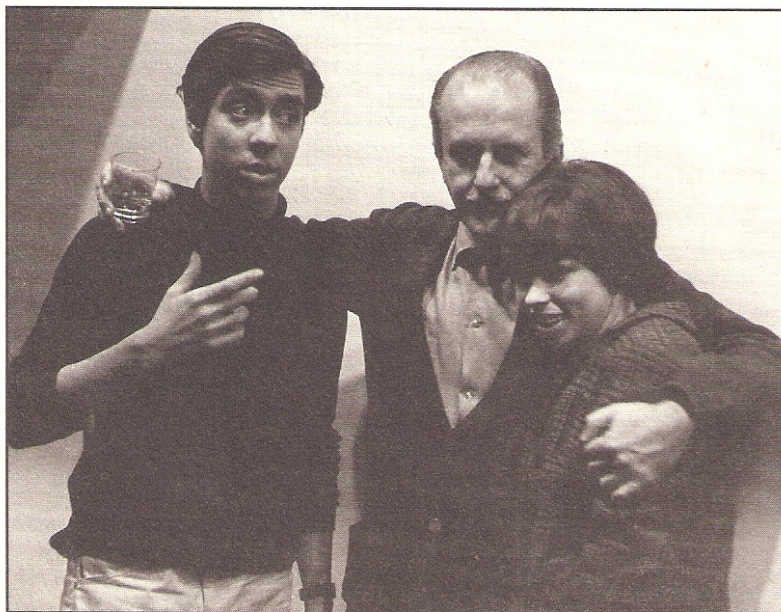
With Dori Caymmi and Mariana Lobo, 1993.

of a new race, otherwise, not recognized as such. The territorial immensity, the geographic contrasts, the localized foreign invasions came to add differences to that which was already different. In the body of this new people, object of Darcy Ribeiro's and Sérgio Buarque de Holanda's passion, or Villa-Lobos' and (of course) Tom Jobim's, another culture was designed, in continuous formation, yet uncrystallized, yet undefined and for this very same reason, creative, alive, dynamic, dialectic.

It was of these people, of this culture and of its questions, consciously, that the youth of the second generation of the bossa nova wanted to talk about. It spoke of a social body in evolution. It evolved along with it – and was able to perpetuate itself in this search. Edu Lobo

established the synthesis-in-motion. Born in Rio, of Pernambucan father, he had diversity at his reach. And so did others. His genius allowed him to take advantage of this diversity more than any other of his time, to compose a musical translation of his people as Villa-Lobos and Jobim had succeeded in doing. Edu is the third tip of the contemporary Brazilian music trinity.

Like the other two before him, Edu Lobo combined inspiration with the innate capacity of translating day-to-day observations into beauty, of finding greatness in common motivations, the great care of the meticulous, perfectionist craftsman. He is a composer of definitive works, of unappealable finish. For this reason, his music for ballet, for films, for television or theatre are a body other than the work it complements, a body with autonomous life (that quite often survives the work which originated it). For this reason, his creations, each and every one of them, are a parameter.

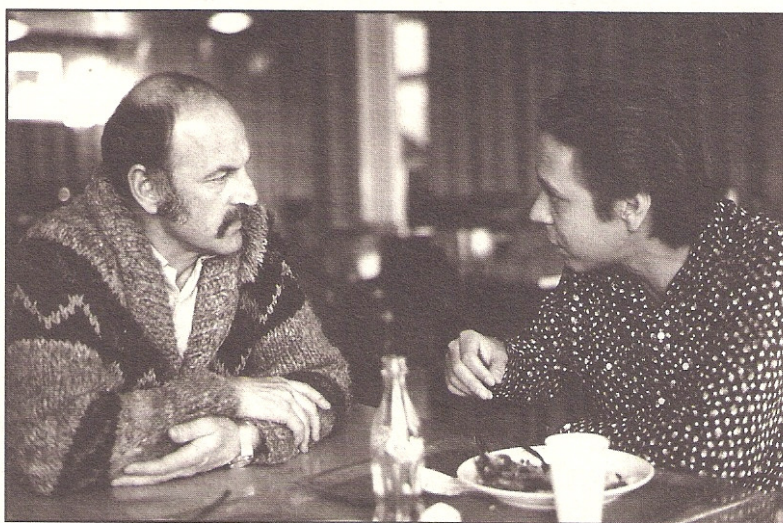


With Aloysio de Oliveira
and Nara Leão, 1965.

Edu composes, admirably, bossa nova, sambas, marches, frevos, beach songs (which have ceased to be a Caymmian privilege), ballads, incredibly slow songs, marchas rancho, instrumental experimentations – perhaps, the only terrain into which he has not ventured is the samba enredo – theme songs for samba schools – but who can tell the future. He writes beautiful lyrics, even having the best lyricists in the nation as his partners. Distinguished pianist and guitarist, he is an accomplished arranger and first-rate singer. His instruments are always acoustic, though he does not shy away from modern technology when the trade calls for it.

And if it is important to speak of the jack of all trades, it is even more important to highlight the fastidiousness of his writing. As in the case of all great creators, Edu Lobo invented his own music. He created his syntax, his accent, his brand of intervals and syncopations, his harmonic structure, his melodic tracks, his trademark. Even if he makes a point of identifying the deepest roots of what he does. An example: he says

Valsa Brasileira is Jobinian (he says the same of another masterpiece, Choro Bandido; both with lyrics by Chico Buarque), and it is true. It is also Villa-lobian. On the other hand, Jobim did not compose it, and neither did Villa – both are presupposed for the existence of Valsa Brasileira, and the third vertex of the founding trinity of our modern music does not appear as a sole emulator, he is, in fact, an essential artisan of the foundation.



With Eric Kleineschuster, Vienna Jazz Orchestra's conductor.

In historical terms, and there is nothing speculative about this, Edu Lobo has been walking side by side with a modernity he inaugurated up to a limit which is – and here, I agree – left up to pure speculation. His last pieces, mature works, show the non-accommodated conciseness of those who hold surprises. If, against all market expectations, Brazilian music remains rich, in evolution, Edu Lobo will be ahead of it. The picture painted by this songbook – whose parts Edu made a point of annotating by hand, with the care he dedicates to any task he takes on – allows the music student or lover, to confirm the adjectives used in the text. We are dealing with one of the greatest collections of works of the 20th century. And I'll repeat: it is the best production of the best music made in the world.

Mauro Dias

December 1997





Bm(b6) Bm6 Bm7 E⁷(9)₄

E⁷(9) Adim A⁷M A⁷M(9)

A⁷M(9) . . A⁷(9)₄

A⁷(9) D⁷M(9) . D[#]dim

D[#]dim A/C[#] F[#]7(b13) B⁷(9)

Handwritten musical notation for the first system of a guitar piece. The system consists of four measures. The first measure contains the notes E, G#, and B, with the chord symbol $E^7(13)$ below. The second measure contains the notes A, C#, and E, with the chord symbol $A^7_4(9)$ below. The third measure contains the notes A, C#, and E, with the chord symbol $A^7(9)$ below. The fourth measure contains the notes D#, F#, and A, with the chord symbol $D\#dim$ below.

Handwritten musical notation for the second system of a guitar piece. The system consists of four measures. The first measure contains the notes D#, F#, and A, with the chord symbol $D\#dim$ below. The second measure contains the notes A, C#, and E, with the chord symbol $A/C\#$ below. The third measure contains the notes F#, A, and C#, with the chord symbol $F\#^7(b13)$ below. The fourth measure contains the notes B, D#, and F#, with the chord symbol $B^7(9)$ below.

Handwritten musical notation for the third system of a guitar piece. The system consists of five measures. The first measure contains the notes E, G#, and B, with the chord symbol $E^7(13)$ below. The second measure contains the notes A, C#, and E, with the chord symbol $A^7M(9)$ below. The third, fourth, and fifth measures each contain a whole rest, indicated by a dot and a vertical line.

Handwritten musical notation for the fourth system of a guitar piece. The system consists of four measures. The first measure contains the notes B, D#, and F#, with the chord symbol $B^7(9)$ below. The second, third, and fourth measures each contain a whole rest, indicated by a dot and a vertical line. The fourth measure also has the chord symbol E^7 below. The system ends with the instruction "Da Capo" and a repeat sign.

Handwritten musical notation for the fifth system of a guitar piece. The system consists of four measures. The first measure contains the notes E, G#, and B, with the chord symbol E^7 below. The second measure contains the notes E, G#, and B, with the chord symbol $E^7(13)$ below. The third measure contains the notes E, G#, and B, with the chord symbol $E^7(b9_{13})$ below. The fourth measure contains the notes F#, A, and C#, with the chord symbol F^7M below.

F7M Bb7M ./.

A7M(9) VI	A7M V	A#° V	Bm7 VII	Bm6 VI	Bm(b6) V	E ₇ °(9) VII
E7(9) VI	A° IV	A ₇ °(9) III	A7(9) II	D7M(9) IV	D#° V	A/C# II
F#7(b13) VI	B7(9) V	E7(13) VI	E7 V	E7(7 3) VI	F7M VI	Bb7M V

ABANDONO

Edu Lobo e Chico Buarque

Handwritten musical score for "ABANDONO" by Edu Lobo and Chico Buarque. The score is written on ten staves, organized into five systems of two staves each. The first system (staves 1-2) features a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains three measures of music with chords Fm7M(#11), D7 9 (#11 13), and C7 (#11 13). The second system (staves 3-4) continues with three measures, including chords B7M(9), B7(#5 9), and Em7/D Db7(#9 11). The third system (staves 5-6) shows a sequence of chords C7M, Bm7, Am7, B7(#5 9) followed by C7M(9). The fourth system (staves 7-8) includes a vocal line labeled "canto" and chords Db7(#9 11) and C7M(9). The fifth system (staves 9-10) concludes with chords B7(#5 9), Em7 9(11), and Db7(#9 11). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical notation for the first system, showing three measures with notes and chords. The first measure contains a C6(9) chord. The second measure contains a B7(#9) chord. The third measure contains an Em7(11) chord.

C6(9) B7(#9) Em7(11)

Handwritten musical notation for the second system, showing three measures with notes and chords. The first measure contains a G7(13) chord. The second measure contains a C6(9) chord. The third measure contains a B7(b9) chord.

G7(13) C6(9) B7(b9)

Handwritten musical notation for the third system, showing three measures with notes and chords. The first measure contains an Em7(11) chord. The second measure contains an E7(b9) chord. The third measure contains an E7(b9) chord and an E7(b9 13) chord.

Em7(11) E7(b9) E7(b9) E7(b9 13)

Handwritten musical notation for the fourth system, showing three measures with notes and chords. The first measure contains an F6(7M) chord. The second measure contains a Dm7 chord. The third measure contains a C7M(9) chord.

F6(7M) Dm7 C7M(9)

Handwritten musical notation for the fifth system, showing three measures with notes and chords. The first measure contains an F7M(#11) chord. The second measure contains an F7M chord. The third measure contains a B7(b5) chord. The fourth measure contains an F7(9) chord with a #11 and 13 extension.

F7M(#11) F7M B7(b5) F7(9) (#11 13)

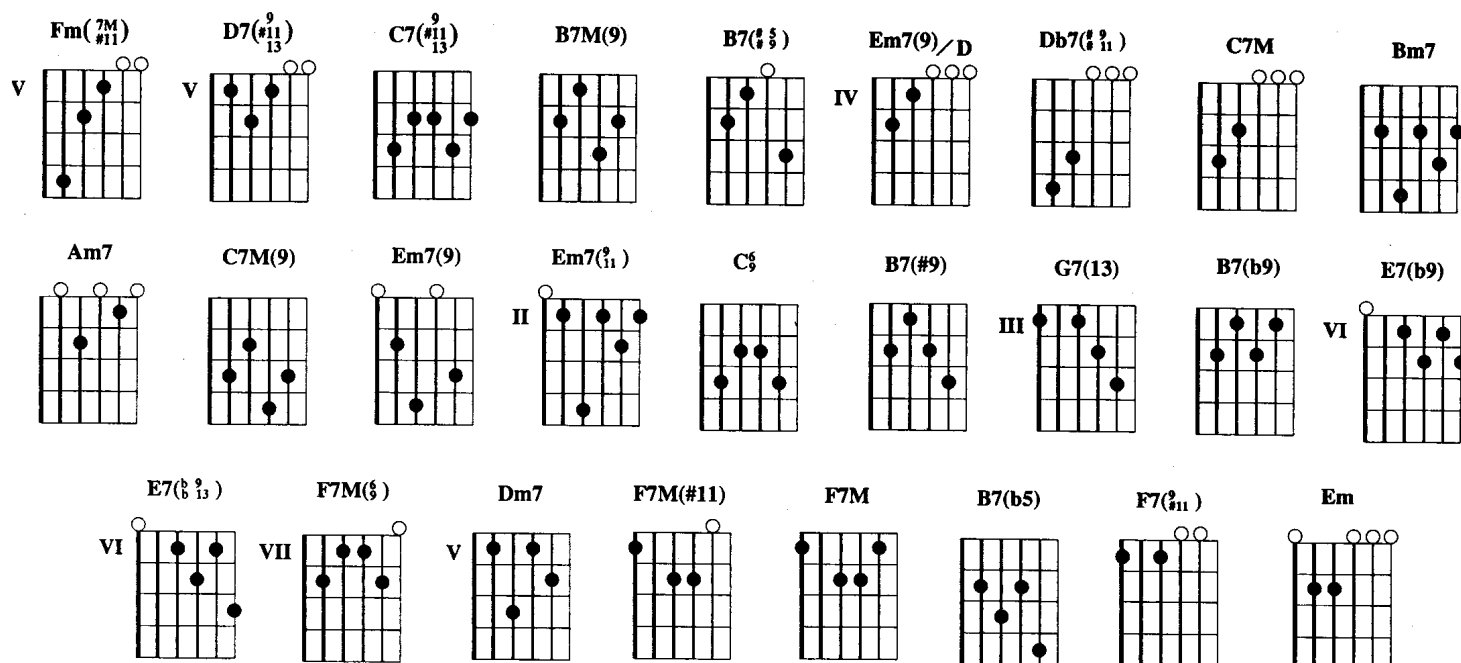
Handwritten musical notation for the first system. The treble staff contains a key signature of one sharp (F#) and a 4/4 time signature. The first measure has a chord labeled $B^7(\#5, \#9)$. The second measure has a chord labeled $Em^7(9)$ and a dynamic marking $al f$. The third measure has a chord labeled $Em^7_9(11)$. The bass staff contains a whole note chord in the first measure and a whole note chord in the second measure.

Handwritten musical notation for the second system. The treble staff contains a key signature of one sharp (F#) and a 4/4 time signature. The first measure has a chord labeled $D^b7(\#9, \#11)$. The second measure has a chord labeled $C^7M(9)$. The third measure has a chord labeled $B^7(\#5, \#9)$. The bass staff contains a whole note chord in the first measure and a whole note chord in the second measure.

Handwritten musical notation for the third system. The treble staff contains a key signature of one sharp (F#) and a 4/4 time signature. The first measure has a chord labeled $Em^7_9(11)$. The second measure has a chord labeled $G^7(13)$. The third measure has a chord labeled $C^6(9)$. The bass staff contains a whole note chord in the first measure and a whole note chord in the second measure.

Handwritten musical notation for the fourth system. The treble staff contains a key signature of one sharp (F#) and a 4/4 time signature. The first measure has a chord labeled $B^7(b9)$. The second measure has a chord labeled C^7M . The third measure has a melodic line with a slur. The bass staff contains a whole note chord in the first measure and a whole note chord in the second measure.

Handwritten musical notation for the fifth system. The treble staff contains a key signature of one sharp (F#) and a 4/4 time signature. The first measure has a long note with a slur. The second measure has a long note with a slur. The third measure has a long note with a slur. The bass staff contains a whole note chord labeled Em in the first measure and a whole note chord in the second measure.



Introdução: Fm($\frac{7M}{\#11}$) / / / D7($\frac{9}{\#11}$) / / / C7($\frac{9}{\#11}$) / / / B7M(9) / / / B7($\frac{\#9}{\#9}$) / / / Em7(9)/D / Db7($\frac{\#9}{\#11}$) / C7M
Bm7 Am7 B7($\frac{\#9}{\#9}$) C7M(9) / / / / / / / / /

Db7($\frac{\#9}{\#11}$) / / / C7M(9) / / / B7($\frac{\#9}{\#9}$) / / / Em7($\frac{9}{\#11}$) / / / Db7($\frac{\#9}{\#11}$) / / / C# / /
O que será ser só Quando outro dia amanhe—cer? Se—rá recomen—çar Será

/ B7(#9) / / / Em7($\frac{9}{\#11}$) / / / G7(13) / / / C# / / / B7(b9) / / / Em7($\frac{9}{\#11}$) / / /
ser li—vre sem que—rer? O que será ser moça E ter ver-go—nha de vi—ver? Ter

Db7($\frac{\#9}{\#11}$) / / / C7M(9) / / / B7($\frac{\#9}{\#9}$) / / / Em7($\frac{9}{\#11}$) / / / Db7($\frac{\#9}{\#11}$) / / / C# / /
cor—po pra dan—çar E não ter on—de me escond—der Ten—tar cobrir meus o—lhos

/ / B7(#9) / / / Em7($\frac{9}{\#11}$) / / / G7(13) / / / C# / / / B7(b9) / / / Em7($\frac{9}{\#11}$) / / /
Pra minh'—al—ma ninguém ver Eu to—da minha vi—da Soube só lhe perten—cer

/ E7(b9) / / / / E7($\frac{9}{\#11}$) / / / F7M(#9) / / / Dm7 / / / C7M(9) / / /
O que será ser su—a, sem vo—cê? Como será ser nua Em noite de luar?

/ F7M(#11) / F7M / B7(b5) / / / F7($\frac{9}{\#11}$) / / / B7($\frac{\#9}{\#9}$) / / / Em7(9) / / / Db7($\frac{\#9}{\#11}$) / / /
Ser aluada louca Até você voltar Pra que? O que

/ / / C7M(9) / / / B7($\frac{\#9}{\#9}$) / / / Em7($\frac{9}{\#11}$) / / / Db7($\frac{\#9}{\#11}$) / / / C# / / / B7(#9) / / /
será ser só Quando outro dia amanhe—cer? Se—rá recomen—çar Será ser li—vre

/ / Em7($\frac{9}{\#11}$) / / / G7(13) / / / C# / / / B7(b9) / / / Em7($\frac{9}{\#11}$) / / / Db7($\frac{\#9}{\#11}$) / / /
sem que—rer? O que será ser moça E ter ver-go—nha de vi—ver?

C7M(9) / / / B7($\frac{\#9}{\#9}$) / / / Em7($\frac{9}{\#11}$) / / / G7(13) / / / C# / / / B7(b9) / / /
Quem vai secar meu pranto? Eu gosto tan—to de

/ C7M / / / / / / / Em
vo—cê

A HISTÓRIA DE LILY BRAUN

Edu Lobo e Chico Buarque

Allegretto

First system of musical notation. The key signature is one flat (Bb) and the time signature is 7/8. The melody consists of eighth notes with triplet markings. The bass line has chords marked below the staff.

Chords: C7(#9), F7(9), D7(#9), G7(b13)

Second system of musical notation, featuring first and second endings. The first ending leads back to the beginning of the system, and the second ending leads to the next system.

Chords: C7(#9), F7(9), D7(#9), G7(b13)

Third system of musical notation, starting with a forte dynamic (**f**). The melody continues with eighth notes and chords.

Chords: C7(#9), F7(9), D7(#9), G7(b13), C7(#9), F7(9)

Fourth system of musical notation. The melody continues with eighth notes and chords.

Chords: D7(#9), G7(b13), C7(#9), F7(9), D7(#9), G7(b13)

Fifth system of musical notation, ending with a repeat sign. The melody concludes with a final chord.

Chords: C7(#9), F7(9), D7(#9), G7(b13), C7(9)

$C^7(9)$ $C^7(\sharp 9)$ $F^7(13)$

$A^7_4(9)$ $A^7(b9)$ $D^7(\sharp 9)$ $A^b7(\sharp 9, 11)$

AD

$G^7_4(9, 13)$ $D^b7(\sharp 9, 11)$ $E^7(\sharp 9)$ $B^b7(\sharp 9, 11)$ $A^7_4(9, 13)$ $E^b7(\sharp 9, 11)$

$D^7(\sharp 9)$ $G^7(9)$ $E^7(\sharp 9)$ $A^7(b13)$ $D^7(\sharp 9)$ $G^7(9)$

$E^7(\sharp 9)$ $A^7(b13)$ $D^7(\sharp 9)$ $G^7(9)$ $E^7(\sharp 9)$ $A^7(b13)$

Handwritten musical notation for the first system. The staff contains a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. Chord symbols are written below the staff: $D7(\sharp 9)$, $G7(9)$, $E7(\sharp 9)$, $A7(b13)$, and $D_4(9)$. A double bar line is present after the fourth measure.

Handwritten musical notation for the second system. The staff contains a treble clef and a key signature of one flat. The melody continues with eighth and quarter notes. Chord symbols are: $D7(9)$, $D7(\sharp 9)$, $G7(13)$, and a final measure with a single note and a slash.

Handwritten musical notation for the third system. The staff contains a treble clef and a key signature of one flat. The melody continues with eighth and quarter notes. Chord symbols are: $Bb_7(9)$, $B7(b9)$, $E7(\sharp 9)$, and $Bb_7(\sharp 11)$.

Handwritten musical notation for the fourth system. The staff contains a treble clef and a key signature of one flat. The first two measures have chord symbols $A_7(9,13)$ and $Eb_7(9,11)$. The third measure contains a whole note chord symbol AO and the text "SEM REP." with a circled "E". The fourth measure has chord symbols $E7(\sharp 9)$ and $A7(b13)$.

Handwritten musical notation for the fifth system. The staff contains a treble clef and a key signature of one flat. The first measure is marked "(TRUMPET)" and has chord symbols $D7(\sharp 9)$ and $G7(9)$. The second measure has chord symbols $E7(\sharp 9)$ and $A7(b13)$. The third measure has chord symbols $D7(\sharp 9)$ and $G7(9)$.

$E7(\sharp 9)$ $A7(b13)$ $D7(\sharp 9)$ $G7(9)$ $E7(\sharp 9)$ $A7(b13)$

$D7(\sharp 9)$ $G7(9)$ $E7(\sharp 9)$ $A7(b13)$ $D7(\sharp 9)$

$C7(\sharp 9)$	$F7(9)$	$D7(\sharp 9)$	$G7(b13)$	$C_4^7(\sharp 9)$	$C7(9)$	$F7(13)$	$A_4^7(9)$
$A7(b9)$	$A\flat 7(\sharp_{11})$	$G_4^7(\sharp 9)$	$D\flat 7(\sharp_{11})$	$E7(\sharp 9)$	$B\flat 7(\sharp_{11})$	$A_4^7(\sharp 9)$	$E\flat 7(\sharp_{11})$
$G7(9)$	$A7(b13)$	$D_4^7(\sharp 9)$	$D7(9)$	$G7(13)$	$B_4^7(9)$	$B7(b9)$	

$C7(\sharp 9)$ / $F7(9)$ / $D7(\sharp 9)$ / $G7(b13)$ / $C7(\sharp 9)$ / $F7(9)$ / $D7(\sharp 9)$ / $G7(b13)$ /
 Como num roman—ce O homem dos meus sonhos Me apare—ceu no dan—cing Era mais um

$C7(\sharp 9)$ / $F7(9)$ / $D7(\sharp 9)$ / $G7(b13)$ / $C7(\sharp 9)$ / $F7(9)$ / $D7(\sharp 9)$ / $G7(b13)$ /
 Só que num relan—ce Os seus olhos me chuparam Feito um zoom

$C7(\sharp 9)$ / $F7(9)$ / $D7(\sharp 9)$ / $G7(b13)$ / $C7(\sharp 9)$ / $F7(9)$ / $D7(\sharp 9)$ / $G7(b13)$ /
 Ele me comi—a Com aqueles olhos De comer fotografi—a Eu disse cheese

$C7(\sharp 9)$ / $F7(9)$ / $D7(\sharp 9)$ / $G7(b13)$ / $C7(\sharp 9)$ / $F7(9)$ / $D7(\sharp 9)$ / $G7(b13)$ /
 E de close em clo—se Fui perdendo a pose E até sorri, feliz

$C_4^7(\sharp 9)$ / / / $C7(9)$ / $C7(\sharp 9)$ / $F7(13)$ / / / / / $A_4^7(9)$ / / /
 E voltou Me ofere—ceu um drinque Me chamou de anjo azul Minha visão Foi des—de

A7(b9) / / / D7(#9) / Ab7(♯11) / G₄[♯](₁₃) / Db7(♯11) / C7(#9) / F7(9) / D7(#9) /
 então Ficando flou Como no cine—ma Me mandava às

G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) / C7(#9) / F7(9) / D7(#9) /
 vezes Uma rosa e um poe—ma Foco de luz Eu, feito uma ge—ma Me

/ G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) / C7(#9) / F7(9) / D7(#9) /
 desmilingüindo toda Ao som do blues Abu—sou do scotch Disse que

G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) / C7(#9) / F7(9) / D7(#9) /
 meu corpo Era só dele aquela noi—te Eu disse please Xale no deco—te Dispa—rei

G7(b13) / C7(#9) / F7(9) / D7(#9) / G7(b13) / C₄[♯](₁₃) / / / C7(9) / C7(#9) /
 com as faces Rubras e febris E voltou No derradeiro show

/ F7(13) / / / / / A₄[♯](9) / / / A7(b9) / / / D7(#9) /
 Com dez poe—mas e um bouquê Eu disse adeus Já vou com os meus Numa turnê

Ab7(♯11) / G₄[♯](₁₃) / Db7(♯11) / E7(#9) / Bb7(♯11) / A₄[♯](₁₃) / Eb7(♯11) / D7(#9) / G7(9) / E7(#9) /
 Como amar espo—sa Disse ele

A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) /
 que agora Só me amava como espo—sa Não como star Me amas—sou as ro—sas

E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) /
 Me queimou as fotos Me beijou no altar Nunca mais roman—ce

E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) /
 Nunca mais cinema Nunca mais drinque no dancing Nunca mais cheese Nunca uma

/ G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D₄[♯](₁₃) / / / D7(9) /
 espelun—ca Uma rosa nunca Nunca mais feliz

D7(#9) / G7(13) / / / / / B₄[♯](9) / / / B7(b9) / / / E7(#9) / Bb7(♯11) / A₄[♯](₁₃) / Eb7(♯11) / D7(#9) /
 Nunca

/ G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) /
 mais roman—ce Nunca mais cinema Nunca mais drinque no dancing Nunca mais cheese

D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) /
 Nunca uma espelun—ca Uma rosa nunca Nunca mais feliz

G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9) / G7(9) / E7(#9) / A7(b13) /

D7(#9) / G7(9) / E7(#9) / A7(b13) / D7(#9)

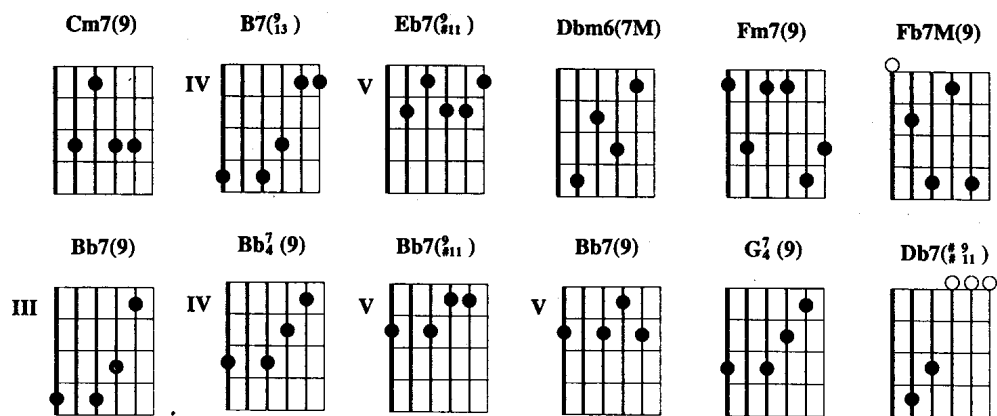
ACALANTO

Edu Lobo e Paulo César Pinheiro

Handwritten musical score for "Acalanto" by Edu Lobo and Paulo César Pinheiro. The score is written on five systems of staves, each with a treble and bass clef. It includes various musical notations such as notes, rests, and chords. Chord labels are written in the left margin of each system:

- System 1: Cm7(9), B7(9)
- System 2: Eb7(9)
- System 3: Dbm6(7M), Fm7(9)
- System 4: Fm7(9), Fb7M(9)
- System 5: Bb7(9), Bb7(9), Bb7(9), G7(9), Db7(9)

The score is in 3/4 time and features a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and chords, with some chords marked with a '4' below them.



Cm7(9) / / / / B7(13) / / / / Eb7(11) / / / /
 Dorme que eu vou te embalar No meu colo quente Como a lua embala o mar

Dbm6(7M) / / / / Cm7(9) / / / / Bb7(13) / / / /
 E a maré embala a gente Dorme que eu vou te velar Pela noite quieta

Eb7(11) / / / / Dbm6(7M) / / / / Fm7(9) / / / /
 Como a chama do luar Vela o sono dos poetas Dorme que eu vou te ninar

Fb7M(9) / / / / Bb7(9) Bb7(9) Bb7(11) Bb7(9) / / G7(9) /
 No teu canto de criança Como sempre ouvi meu pai cantar Um aca—lanto de

/ Db7(11) / /
 esperan—ça

ACALANTO

Edu Lobo e Chico Buarque

Andante

First system of musical notation. The top staff is a single melodic line in treble clef, 3/4 time. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The system is divided into four measures by a double bar line after the first measure. Chord symbols are written above the piano staff: $Em^7(9)/D$, $C\sharp 7 (\sharp 9 \sharp 11)$, $C^6 (\sharp 7^M)$, and $B^7_4(b9) \quad B^7(b9)$. The piano part features a steady eighth-note bass line in the left hand and chords in the right hand.

Second system of musical notation, continuing from the first. It follows the same format with a single melodic line and a piano accompaniment in grand staff. The four measures contain the same chord symbols as the first system: $Em^7(9)/D$, $C\sharp 7 (\sharp 9 \sharp 11)$, $C^6 (\sharp 7^M)$, and $B^7_4(9) \quad B^7(b9)$. The piano accompaniment continues with its rhythmic pattern.

Third system of musical notation, continuing from the second. It follows the same format with a single melodic line and a piano accompaniment in grand staff. The four measures contain the following chord symbols: $E^7_4(9)$, $E^7(b9)$, $A^7(\sharp 3)$, and $E\flat^7(\sharp 9 \sharp 11)$. The piano accompaniment continues with its rhythmic pattern.

Handwritten musical notation for the first system, consisting of a single melodic line and a grand staff accompaniment.

Chords indicated below the staff:

- $D_4^7(9)$
- $D^7(b9)$
- $C\sharp^7(\sharp 5, \sharp 9)$
- $C\sharp^7(b5, \sharp 9)$

Handwritten musical notation for the second system, consisting of a single melodic line and a grand staff accompaniment.

Chords indicated below the staff:

- $F\sharp m^7(b5, 9)$
- $B^7(\sharp 5, 9)$
- $Em^7(9, 11)$
- $G^7(9, 13)$ and $G^7(b9, 13)$

Handwritten musical notation for the third system, consisting of a single melodic line and a grand staff accompaniment. The system includes a first ending (1.) and a second ending (2.).

Chords indicated below the staff:

- $C^7M(9)$
- $B^7(\sharp 5, 9)$
- $Em^7(9) / D$
- $Em^7(9, 11)$

Handwritten musical notation for the first system, measures 1-4. The notation includes a treble clef and a grand staff (treble and bass clefs). The notes are as follows:

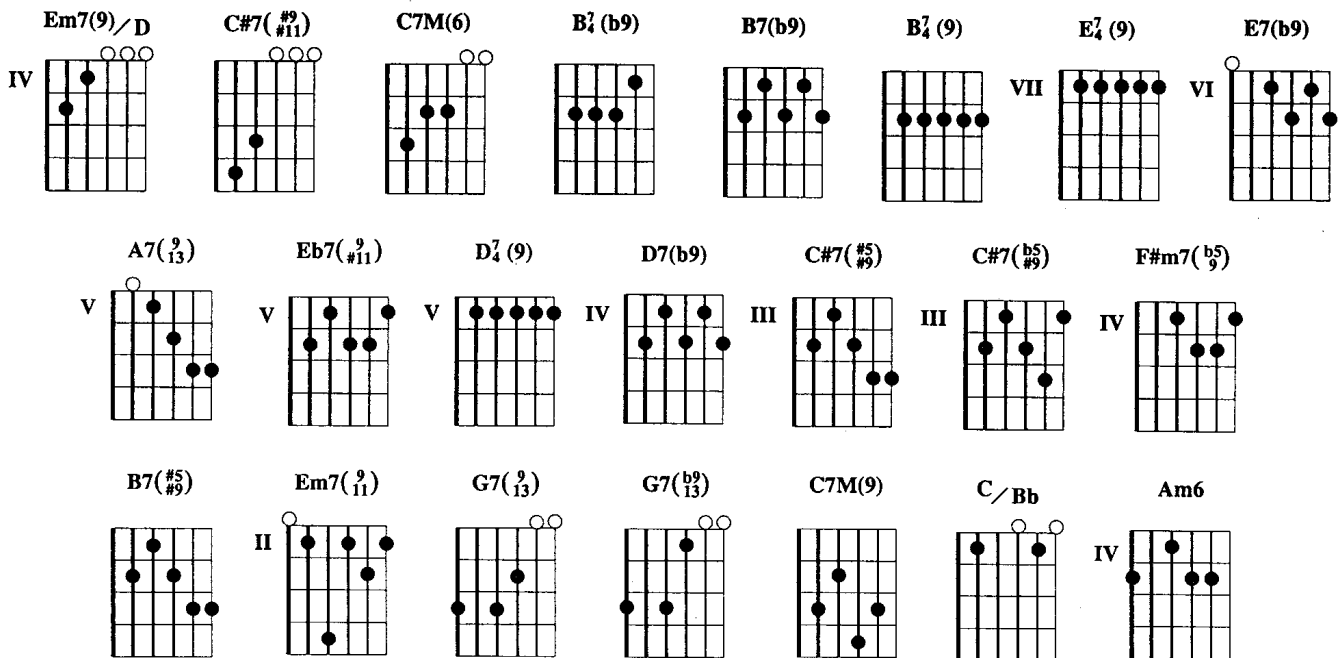
- Measure 1: Treble clef has a half note G4 and a quarter note B4. Bass clef has a half note G3 and a quarter note B3. Chord: $G^7(\frac{9}{13})$.
- Measure 2: Treble clef has a half note C5 and a quarter note E5. Bass clef has a half note C3 and a quarter note E3. Chord: $C^7M(9)$.
- Measure 3: Treble clef has a half note B4 and a quarter note D5. Bass clef has a half note B3 and a quarter note D3. Chord: $B^7(\frac{\#5}{\#9})$.
- Measure 4: Treble clef has a half note A4 and a quarter note C5. Bass clef has a half note A3 and a quarter note C3. Chord: $Em^7(\frac{9}{11})$.

Handwritten musical notation for the second system, measures 5-8. The notation includes a treble clef and a grand staff (treble and bass clefs). The notes are as follows:

- Measure 5: Treble clef has a half note G4 and a quarter note B4. Bass clef has a half note G3 and a quarter note B3. Chord: $G^7(\frac{9}{13})$.
- Measure 6: Treble clef has a half note C5 and a quarter note E5. Bass clef has a half note C3 and a quarter note E3. Chord: $C^7M(9)$.
- Measure 7: Treble clef has a half note B4 and a quarter note D5. Bass clef has a half note B3 and a quarter note D3. Chord: $B^7(\frac{\#5}{\#9})$.
- Measure 8: Treble clef has a half note A4 and a quarter note C5. Bass clef has a half note A3 and a quarter note C3. Chord: $Em^7(9)$. The measure ends with a melodic line in the bass clef: A3, B3, C4, D4, E4, F4, G4.

Handwritten musical notation for the third system, measures 9-12. The notation includes a treble clef and a grand staff (treble and bass clefs). The notes are as follows:

- Measure 9: Treble clef has a half note G4 and a quarter note B4. Bass clef has a half note G3 and a quarter note B3. Chord: $G^7(\frac{9}{13})$.
- Measure 10: Treble clef has a half note C5 and a quarter note E5. Bass clef has a half note C3 and a quarter note E3. Chord: C/Bb .
- Measure 11: Treble clef has a half note B4 and a quarter note D5. Bass clef has a half note B3 and a quarter note D3. Chord: Am^6 .
- Measure 12: Treble clef has a half note A4 and a quarter note C5. Bass clef has a half note A3 and a quarter note C3. Chord: $Em^7(\frac{9}{11})$.



Em7(9)/D / / **C#7(#9)** / / **C7M(6)** / / **Bb7(b9)** **B7(b9)** / **Em7(9)/D** / / **C#7(#9)** / / **C7M(6)** / /
 É tão ce—do, meu ir—mão A—bre os o—lhos, dor—me

Bb7(9) **B7(b9)** / **Eb7(9)** / / **E7(b9)** / / **A7(9)** / / **Eb7(#11)** / / **D7(9)** / / **D7(b9)** /
 não Espalha os meus solda—dos Estraga os meus

/ **C#7(#9)** / / **C#7(b9)** / **F#m7(b9)** / / **B7(#9)** / / **Em7(9)** / / **G7(9)** /
 brinque—dos Po—de me odiar Nunca mais olhar pra mim

G7(b9) / **C7M(9)** / / **B7(#9)** / / **Em7(9)/D** / / **C#7(#9)** / / **C7M(6)** / / **Bb7(b9)** /
 Mas não faz Não faz mais as—sim Tão ce—do, meu ir—mão

B7(b9) / **Em7(9)/D** / / **C#7(#9)** / / **C7M(6)** / / **Bb7(9)** **B7(b9)** / **Eb7(9)** / / **E7(b9)** / /
 Põe a mão na mi—nha mão Pode fechar meus

A7(9) / / **Eb7(#11)** / / **D7(9)** / / **D7(b9)** / / **C#7(#9)** / / **C#7(b9)** / / **F#m7(b9)** /
 —lhos Alisa meus cabe—los E a quem

/ **B7(#9)** / / **Em7(9)** / / **G7(9)** **G7(b9)** / **C7M(9)** / / **B7(#9)** / /
 perguntar Deus, que foi que aconteceu Vou jurar que o teu sangue é

Em7(9) / / **G7(9)** / / **C7M(9)** / / **B7(#9)** / / **Em7(9)** / / **G7(9)** / / **C7M(9)** / / **B7(#9)** /
 meu Eu vou ras—gar meu co—ra—ção Pra cos—tu—rar

/ **Em7(9)** / / **G7(9)** / / **C7M(9)** / / **B7(#9)** / / **Em7(9)** / / **G7(9)** / / **C7M(9)** / / **B7(#9)** /
 teu Vou te so—prar es—ta can—ção: O meu ir—mão

/ **C/Bb** / / **Am6** / / **Em7(9)** /
 Mor—reu

AGUAVERDE

Edu Lobo

Moderato

Handwritten musical score for "Aguavere" by Edu Lobo. The score is written on five systems of staves. The first system has a treble clef and a common time signature. The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef. The fifth system has a treble clef and a common time signature. The score includes various musical notations such as notes, rests, slurs, and triplets. There are also handwritten annotations like "(FINE)", "CANED", and "Dm6(9)".

Measure 1: $Dm^6(9)$

Measure 2: \cdot/\cdot

Measure 3: \cdot/\cdot

Measure 4: \cdot/\cdot

Measure 1: $Dm^6(9)$

Measure 2: \cdot/\cdot

Measure 3: $Gb_4^7(9)$

Measure 4: \cdot/\cdot

Measure 1: $Gb_4^7(9)$

Measure 2: \cdot/\cdot

Measure 3: \cdot/\cdot

Measure 4: \cdot/\cdot

Measure 1: $Gb_4^7(9)$

Measure 2: \cdot/\cdot

Measure 3: $E_4^7(9)$

Measure 4: \cdot/\cdot

Measure 1: $G_4^7(9)$

Measure 2: 1.

Measure 3: 2.

Measure 4: $Am^7(9)$

Am⁷(9) Gm⁷(9) Eb⁷M E/D

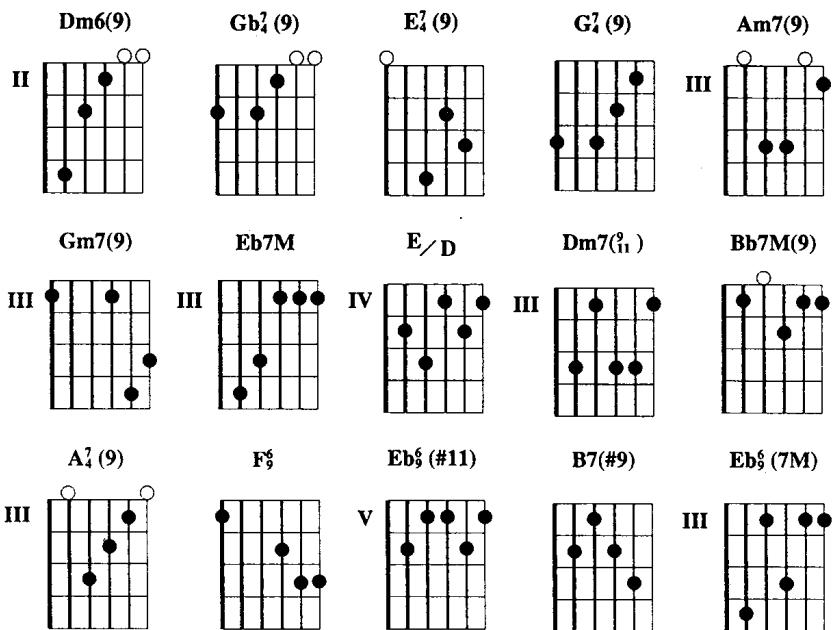
E/D Dm⁷(9) ♯. Bb⁷M(9) A⁷(9)₄

Gm⁷(9) F⁶(9) Eb⁶(9) Dm⁷(9)₄ B⁷(9) Bb⁷M(9) A⁷(9)₄

1. 2.

Gm⁷(9) F⁶(9) Eb⁶(9)7M ♯. Eb⁶(9)7M

Eb⁶(9)7M DA CAPO
AL FINE



A MULHER DE CADA PORTO

Edu Lobo e Chico Buarque

Moderato

Handwritten musical score for "A Mulher de Cada Porto" by Edu Lobo and Chico Buarque. The score is in 3/4 time and consists of five systems of two staves each. The first staff is in treble clef and the second in bass clef. The music features various chords and melodic lines with triplets and slurs. The chords are: C7M(9), Fm6/C, C7M(9), Gm6/Bb, A7(b13), A7, Am6, Fm6(11)/Ab, C7M, G7(9)4, G7(13)9, C7M(9), G7(9)4, G7(13)9, C7M, G7(9)4, G7(13)9, C7M(9), Gb7(#5)9, and F7M(9).

Handwritten musical notation on a grand staff. The first system shows a melodic line with a slur over the first two measures and a triplet bracket over the next two. Chords written below are Dm7, Ab7(13), Db7M, and G7(9). The second system shows a whole note chord, with handwritten notes 'A0', 'f', and 'e' above it.

Handwritten musical notation on a grand staff. The first system shows a melodic line with a slur over the first two measures. Chords written below are Dm7, Ab7(13), Db7M, and G7(#5/9). The second system shows a whole note chord with handwritten notes 'b', 'f', 'b', and '2' above it, and the chord C7M written below.

Grid-in guitar chord diagrams for various chords. Each diagram shows a 6-string fretboard with dots indicating finger positions. Roman numerals (I, II, III, IV, V, VI, VII) are placed to the left of each diagram to indicate the fret position.

G7(13)	C7M(9)	G4(9)	C7M	Gb7(5/9)	F7M(9)	Bb7(13)	A4(9)	A7(#11)
A7	D7(9)	D7(9)/A	Fm/Ab	G7	C4(9)	C7(9)	A7(9)	D7M(9)
G7M(9)	F7M	B7(9)	Bb7M(9)	A7(b13)	Dm7	Ab7(13)	Db7M	G7(5/9)

Lyrics with corresponding chords written above them. The chords are written in a shorthand notation (e.g., G7(13), C7M(9), etc.).

G7(13) / C7M(9) / / / G4(9) / G7(13) / C7M / / / G4(9) / G7(13) /
 Quem me dera ficar, meu amor, de u—ma vez Mas

C7M(9) / / / Gb7(5/9) / / / F7M(9) / / / Bb7(13) / / / A4(9)
 escuta o que dizem as on—das do mar Se eu me deixo

/ / / A7(#11) / A7 / D7(9) / D7(9)/A / Fm/Ab / G4(9) G7 C4(9)
 a—marrar por um mês Na amada de um por—to Nou—tro porto

/ / / C7(9) / / / A₄(9) / / / A7(9) / / / D7M(9) / / /
 —tra amada é capaz De ou—tro amor a—marrar, ah! Mi—nha vi—da, querida,

/ Gb7(♯₅) / / / G7M(9) / / / C7(9) / / / F7M / B7(9) / Bb7M(9) /
 é ne—nhum mar de ro—sas Chora não

Δ₇b13) / Dm7 / Ab7(13) / Db7M / G7(9) / C7M(9) / / / G₄(9) /
 Vou voltar Quem me dera a—marrar meu amor

C₇(₁₃) / C7M / / / G₄(9) / G7(♯₅) / C7M(9) / / / Gb7(♯₅) / / /
 Qua—se um mês Mas escuta o que dizem as pe—dras

F7M(9) / / / Bb7(♯₅) / / / A₄(9) / / / A7(♯11) / A7 /
 cais Se eu deixasse juntar de u—ma vez Meus amores num

D₇9) / D7(9)/A / Fm/Ab / G₄(9) G7 C₄(9) / / / C7(9) / / / A₄(9) / / /
 —to Trans—bordava a baía com todas as forças navais, ah!

Δ₇9) / / / D7M(9) / / / Gb7(♯₅) / / / G7M(9) / / / C7(9) / / /
 Mi—nha vi—da, querido Não é ne—nhum mar de ro—sas

/ F7M / B7(9) / Bb7M(9) / A7(b13) / Dm7 / Ab7(13) / Db7M / G7(♯₅) / C7M
 não Segue em paz

ANTONIO CONSELHEIRO

Edu Lobo e Cacaso

First system of musical notation. Treble staff: 2/4 time, key signature of one flat (Bb). Bass staff: 2/4 time, key signature of one flat (Bb). The system contains three measures of music.

Second system of musical notation. Treble staff: 2/4 time, key signature of one flat (Bb). Bass staff: 2/4 time, key signature of one flat (Bb). The system contains three measures of music.

Third system of musical notation. Treble staff: 2/4 time, key signature of one flat (Bb). Bass staff: 2/4 time, key signature of one flat (Bb). The system contains three measures of music, ending with a double bar line and a $Dm7$ chord label.

Fourth system of musical notation. Treble staff: 2/4 time, key signature of one flat (Bb). Bass staff: 2/4 time, key signature of one flat (Bb). The system contains three measures of music, with chord labels: $Gm7$, $Bbm6/Db$, $C7(9)$, $C7(b9)$, $F7M(\#5)$, and $F7M(6)$.

Fifth system of musical notation. Treble staff: 2/4 time, key signature of one flat (Bb). Bass staff: 2/4 time, key signature of one flat (Bb). The system contains three measures of music, with chord labels: $Bb7M$, $Em7(b5)$, and $A7(b9)$.

Handwritten musical notation for the first system, measures 1-3. The notation is in treble and bass clefs. Measure 1 contains a Dm7 chord. Measure 2 contains a D7(b9) chord. Measure 3 contains a Cm6/Eb chord with a triplet of eighth notes (G, A, Bb) and a fermata over the Bb.

Dm7 D7(b9) Cm6/Eb

Handwritten musical notation for the second system, measures 4-6. Measure 4 contains a D7(b9) chord. Measure 5 contains a Gm7M chord with a triplet of eighth notes (G, A, B). Measure 6 contains a Gm7 chord and a Gm/F chord.

D7(b9) Gm7M Gm7 Gm/F

Handwritten musical notation for the third system, measures 7-9. Measure 7 contains a Gm6/Bb chord. Measure 8 contains an A7(b9) chord. Measure 9 contains a Dm7 chord, a (FLAUTA) instruction, and a fermata over the D.

Gm6/Bb A7(b9) Dm7 (FLAUTA)

Handwritten musical notation for the fourth system, measures 10-12. Measure 10 contains a Bbadd9/D chord with a triplet of eighth notes (Bb, C, D). Measure 11 contains a D7(9)4 chord. Measure 12 contains a Bbadd9/D chord.

Bbadd9/D D7(9)4 Bbadd9/D

Handwritten musical notation for the fifth system, measures 13-15. Measure 13 contains a Dm7 chord. Measure 14 contains a D7(9)4 chord. Measure 15 contains a Dm7 chord, a (Instr.) instruction, and an Ebm6/Gb chord with a triplet of eighth notes (Eb, F, Gb) and a fermata over the Gb.

Dm7 D7(9)4 Dm7 (Instr.) Ebm6/Gb

Handwritten musical notation for the first system, measures 1-3. Measure 1: Ebm6/Gb with a triplet of eighth notes (Bb, Gb, Fb). Measure 2: Bbm6/F with a triplet of eighth notes (Bb, Ab, Gb). Measure 3: A triplet of eighth notes (F#, G#, A#) followed by a quarter note (Bb).

Handwritten musical notation for the second system, measures 4-6. Measure 4: Em7(b5) with a triplet of eighth notes (F#, G#, A#). Measure 5: A7 with a triplet of eighth notes (F#, G#, A#). Measure 6: Dm7 with a triplet of eighth notes (F#, G#, A#).

Handwritten musical notation for the third system, measures 7-9. Measure 7: Dm7 with a triplet of eighth notes (F#, G#, A#). Measure 8: A triplet of eighth notes (F#, G#, A#) followed by a quarter note (Bb). Measure 9: A triplet of eighth notes (F#, G#, A#) followed by a quarter note (Bb) and the word "canto".

Handwritten musical notation for the fourth system, measures 10-12. Measure 10: Dm7 with a triplet of eighth notes (F#, G#, A#). Measure 11: Gm7/D Bbm6/Db with a triplet of eighth notes (F#, G#, A#). Measure 12: C7(9) C7(b9) with a triplet of eighth notes (F#, G#, A#).

Handwritten musical notation for the fifth system, measures 13-15. Measure 13: F7M(#5) F7M(6) with a triplet of eighth notes (F#, G#, A#). Measure 14: Bbm7M with a triplet of eighth notes (F#, G#, A#). Measure 15: Em7(b5) with a triplet of eighth notes (F#, G#, A#).

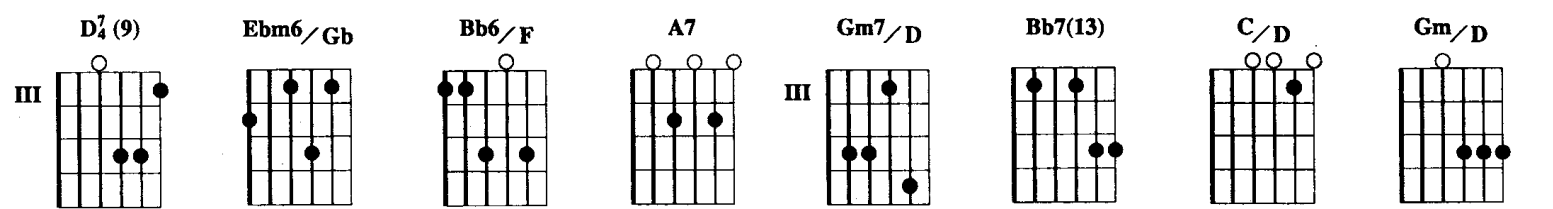
Handwritten musical notation on a staff with three measures. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The chords written below are: A7(b9), Dm7, D7(9), and D7(b9).

Handwritten musical notation on a staff with three measures. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The chords written below are: Cm6/Eb, D7(b9), and Gm(7M).

Handwritten musical notation on a staff with three measures. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The chords written below are: Cm/F, Bb7(13), and A7(b9).

Handwritten musical notation on a staff with three measures. The notes are: G4, A4, B4, C5, D5, E5, F5, G5. The chords written below are: Dm7, C/D, Gm/D, and Dm7.

Dm7	Gm7	Bbm6/Db	C7(9)	C7(b9)	F7M(#5)	F7M(6)	Bb7M
III	III	III	III	III	III	III	III
Em7(b5)	A7(b9)	D7(b9)	Cm6/Eb	Gm(7M)	Gm/F	Gm6/Bb	Bb(add9)/D
III	II	IV	V	III	III	III	III



/ Dm7 / / / Gm7 / Bbm6/Db / C7(9) / C7(9) C7(b9) F7M(#5) / F7M(6) / / Bb7M /
Iambu—pe, Bom Con—se—lho Jacobi—na, Xor—roxo Monte San—to,

/ / Em7(b5) / / / A7(b9) / / / Dm7 / / / D7(b9) / / / Cm6/Eb / / /
Mundo No—vo Lago—i—nha, Quixa—dá Entre Ri—os, Be—los Mon—tes Quem é

D7(b9) / / / Gm(7M) / / / Gm7 / Gm/F / Gm6/Bb / / / A7(b9) / / / Dm7 / / /
es—se que va—guei—a? Con—selhei—ro que ton—tei—a E a—pei—a sem che—gar

Bb(add9)/D / / / D4(9) / / / Bb(add9)/D / / / Dm7 / / / Gm7 / Bbm6/Db / C7(9) /
Que horizon—te mais er—ran—te Que crendi—ce

C7(b9) / F7M(#5) / / / Bb7M / / / Em7(b5) / / / A7(b9) / / / Dm7 / / /
mais descen—te Que descen—ça mais dis—tan—te Que dis—tân—cia mais pre—sen—te

/ D7(b9) / / / Cm6/Eb / / / D7(b9) / / / Gm(7M) / / / Gm7 /
Que distân—cia mais pre—sen—te Des—gover—no gover—nan—te Quan—ta gen—te

Gm/F / Gm6/Bb / / / A7(b9) / / / Dm7 / D4(9) / Dm7 / / / Ebm6/Gb / / / / / / /
con—fi—an—te Em An—tô—nio pe—ni—ten—te

Bb6/F / / / / / / / Em7(b5) / / / A7 / / / Dm7 / / / / / / / / / / / / / / / / / / /
Quando o céu vi—rasse

Gm7/D / Bbm6/Db / C7(9) / C7(b9) / F7M(#5) / F7M(6) / Bb7M / / /
a ter—ra Como um ri—o sem nascen—te Quando a espa—da entrar na

Em7(b5) / / / A7(b9) / / / Dm7 / D4(9) / D7(b9) / / / Cm6/Eb / / / D7(b9) /
pe—dra Quando o mar vi—rar aflu—en—te Que paixão insa—tis—fei—ta Que vingan—ça

/ / Gm(7M) / / / Gm/F / / / Bb7(13) / / / A7(b9) / / / Dm7 / / / C/D /
mais de—men—te Vir—gem San—ta de—ca—í—da Sa—tanás oni—po—ten—te

Gm/D / Dm7 / / /

ARRASTÃO

Edu Lobo e Vinicius de Moraes

♩ = 60 Am⁹ Bm⁹/A

♩ = m⁹ Bm⁹/A

3m Bm⁷M Bm⁷ Bm⁶

Am⁹ D⁷₄(9) D⁷(#9)

G⁷M G⁷₄(9) G⁷M G⁷₄(9)

C⁷M(9) F⁷₄ F⁷ G⁷M G⁷₄(9)

1. C⁷M(9) F⁷₄ F⁷ 2. C⁷M(9) C/Bb

Handwritten musical notation on a grand staff (treble and bass clefs) with various chords and melodic lines. The notation includes:

- Chords: F/A , D/C , G/F , $Em^7(b5)$, $Bb^7(\#11)$, F/A , $Ab^7(\#11)$, Gm^7 , C/Bb , $C7M(9)$, Bm^7 , Am^7 , $Ab^7M(\#11)$, $G7M(\#11)$.
- Melodic lines with eighth and quarter notes, some beamed together.
- Annotations: "Da Capo com REP." and "rall" (rallentando).

Handwritten guitar chord diagrams for the following chords:

- $Am^7(9)$ (V)
- $Bm^7(9)/A$ (III)
- Bm
- $Bm(7M)$
- Bm^7
- Bm^6
- $D_4^7(9)$ (V)
- $D7(\#9)$ (IV)
- $G7M$
- $G_4^7(9)$
- $C7M(9)$
- F_4^7
- $F7$
- C/Bb (V)
- F/A (III)
- D/C
- G/F
- $Em^7(b5)$ (III)
- $Bb^7(\#11)$ (V)
- $Ab^7(\#11)$ (III)
- Gm^7
- Am^7 (V)
- $Ab^7M(\#11)$ (III)
- $G7M(\#11)$

$Am^7(9)$ // / $Bm^7(9)/A$ // / $Am^7(9)$ / / $Bm^7(9)/A$ // / Bm /
 Ê, tem jangada no mar Ê, iê, iêi Hoje tem arrastão Ê,

 $Bm(7M)$ / Bm^7 / Bm^6 / $Am^7(9)$ // / $D_4^7(9)$ / $D7(\#9)$ / $G7M$
 todo mundo pescar Che—ga de sombra, João J'ouviu

G(9) / **G7M** / **G₄(9)** / **C7M(9)** / **F₄** **F7** **G7M** /
 Olha o arrastão entran—do no mar sem fim Ê, meu irmão, me

G₄(9) / **C7M(9)** **F₄** **F7** **G7M** / **G₄(9)** / **C7M** / **F₄**
 Iemanjá pra mim Olha o arrastão entran—do no mar sem fim

F7 **G7M** / **G₄(9)** / **C7M(9)** / **C/Bb** / **F/A** /
 Ê meu irmão, me traz Iemanjá pra mim Minha Santa Bárba-ra

D/C / **G/F** / **Em7(b5)** **Bb7(#11)** **F/A** **Ab7(#11)** **Gm7** / **C/Bb** / **Am7(9)** / /
 Me abençoi Quero me casar com Jana—í—na Ê, puxa

/ **Bm7(9)/A** / / / **Am7(9)** / / / **Bm7(9)/A** / / / **Bm** / **Bm(7M)**
 devagar Ê, iê, iê, Já vem vindo o arrastão Ê,

/ **Bm7** / **Bm6** / **Am7(9)** / / / **D₄(9)** / **D7(#9)** / **G7M** / **G₄(9)** /
 a rainha do mar Vem, vem na rede João Pra mim

G7M / **G₄(9)** / **C7M(9)** / **F₄** **F7** **G7M** / **G₄(9)** /
 Valha-me meu Nosso Senhor do Bonfim Nunca jamais se viu tanto peixe

C7M(9) / **F₄** **F7** **G7M** / **G₄(9)** / **C7M(9)** / **F₄** **F7** **G7M** /
 Valha-me meu Nosso Senhor do Bonfim Nunca jamais se viu

C(9) / **C7M(9)** / **Bm7** / **Am7** / **Ab7M(#11)** / **G7M(#11)**
 tanto peixe assim

ARPOADOR

Edu Lobo

First system of musical notation. Key signature: three sharps (F#, C#, G#). Chords: $B^7_M(9)$, $C^7(b9 \#11)$.

Second system of musical notation. Chords: $C^7(b9 \#11)$, B^7_M .

Third system of musical notation. Chords: $C^7(b9 \#11)$, $B^7(9)$.

Fourth system of musical notation. Chords: $B^7(b9 \#11)$, E^7_M .

Fifth system of musical notation. Chords: F^m_7 , $B^b7(b9 \#11)$, E^b7_M .

Handwritten musical notation on a grand staff. The first system shows a melodic line with a slur over the first two measures and a triplet in the third. Chords are labeled below: C7(9) in the first measure, Db7M(9) in the second, and C7(b9 #11) in the third. The second system shows a triplet in the first measure and a Bb7(#11 b9) chord in the second measure.

Handwritten musical notation on a grand staff. The first system shows a triplet in the first measure and an F7(#11) chord in the second measure. The second system shows a Bb7(#11 b9) chord in the first measure.

B7M(9)	C7($\text{b}^9_{\#11}$)	B7M(6)	B \flat_4 (9)	B7($\text{b}^9_{\#11}$)	E7M
Fm7	Bb7($\text{b}^9_{\#11}$)	Eb7M	D7(#9)	Db7M(9)	F7($\text{b}^9_{\#11}$)
		III	IV	IV	VII

AS MESMAS HISTÓRIAS

Edu Lobo

Em7(b5)

Em7M(b5)

G7M(#11)



Em7(b5)

Gm7(9)

G7M(#11)

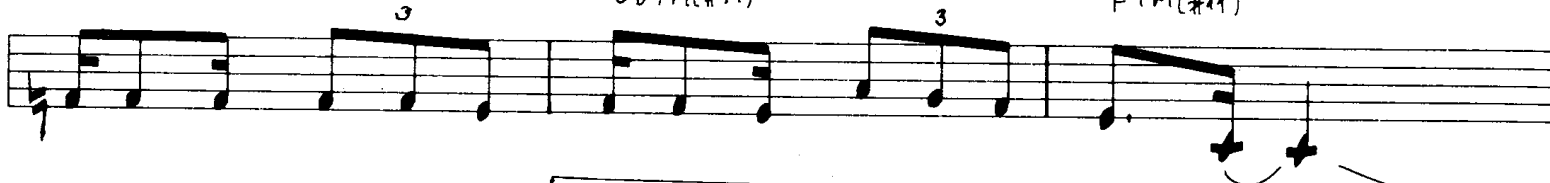


Gm7(11)

Gb7M(#11)

Gb7(#11)

F7M(#11)



F7M

Bm7(9)

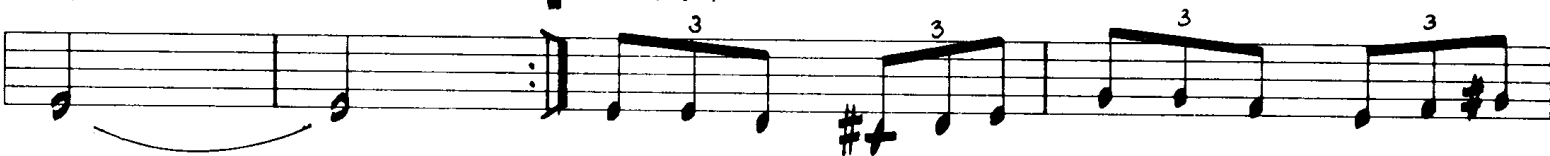
Bb7(13)



A7M

Bm7(9)

Bb7(13)

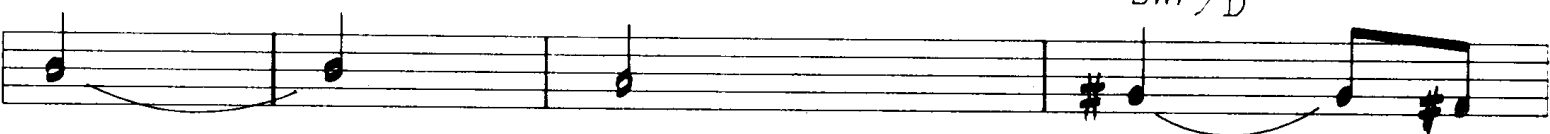


A7M(9)

A7(#5)

D6

Bm6/D



C#m7(11)

F#7(b13)

Bm7



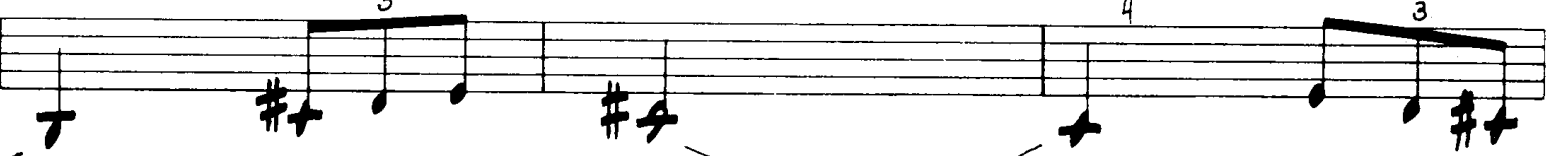
E7(b9)

C#7(13)

C#7(b13)

F#7(9)

F#7(b9)



Handwritten musical notation on three staves. The first staff contains chords: $B^7(b13)$, $E^7_4(9)$, $E^7(b9)$, $C\#^7(13)$, and $C\#^7(b13)$. The second staff contains: $E^7_4(9)$, $F\#^7(b9)$ (with a '3' below it), $B^7(13)$, $B^7(b13)$ (with a '3' above it), $E^7_4(9)$, and $E^7(b9)$ (with a '3' above it). The third staff contains: $E^7_4(9)$ and $Am^7M(9)$. There are also some handwritten notes like $E^7_4(9)$ and $E^7(b9)$ at the bottom left.

Handwritten guitar chord diagrams for various chords, organized in four rows. Each diagram shows a 6-string fretboard with dots indicating finger positions. Roman numerals (III, IV, V, VI) are placed next to some diagrams.

Row 1: $Em^7(b5)$, $Em(^7M_{b5})$, $G^7M(\#11)$, $Gm^7(9)$ (III), $Gm^7(11)$, $Gb^7M(\#11)$, $Gb^7(\#11)$, $F^7M(\#11)$.

Row 2: F^7M , $Bm^7(9)$, $Bb^7(13)$, A^7M (VI), $A^7M(9)$, $A^7(\#5)$ (V), $D6$ (IV), Bm^6/D (IV).

Row 3: $C\#m^7(^9_{11})$, $F\#^7(b13)$, Bm^7 , $E^7(b9)$ (IV), $C\#^7(13)$ (IV), $C\#^7(b13)$ (IV), $F\#^7_4(9)$ (IV).

Row 4: $F\#^7(b9)$ (III), $B^7(13)$, $B^7(b13)$, $E^7_4(9)$, Am^7 , $Am(^7M_9)$ (V).

Em7(b5) / Em(^{7M}_{b5}) / G7M(#11) / / / Em7(b5) / Gm7(9) / G7M(#11) / / / Gm7(11)
 Sim, eu sei Volto de novo sabendo O quanto errei Volto

/ Gb7M(#11) Gb7(#11) F7M(#11) / F7M / Bm7(9) / Bb7(13)
 contando as histórias As mesmas histórias E no entanto eu nem lembro Daquelas

/ A7M / / / Em7(b5) / Em(^{7M}_{b5}) / G7M(#11) / / / Em7(b5) / Gm7(9) /
 promessas que eu fiz Só eu sei Tanta tristeza Nas noites onde

G7M(#11) / / / Gm7(11) / Gb7M(#11) Gb7(#11) F7M(#11) / F7M / Bm7(9)
 andei Tanta saudade Dos sonhos que eu sempre sonhei E então

/ Bb7(13) / A7M(9) / A7(#5) / D6 / Bm6/D / C#m7(⁹₁₁) / F#7(b13) /
 aprendi Que a beleza que existe é você Vo——cê sorrin——do

Bm7 / E7(b9) / C#7(13) C#7(b13) F#⁷₄(9) F#7(b9) B7(13) B7(b13) E⁷₄(9)
 Só me faz acreditar Que só é triste Quem não tem por

E7(b9) C#7(13) C#7(b13) F#⁷₄(9) F#7(b9) B7(13) B7(b13) E⁷₄(9) E7(b9)
 quem chorar Que só é triste Quem não tem por quem

Am7 / Am(^{7M}₉) /
 chorar

AVE RARA

Edu Lobo e Aldir Blanc

moderato

The musical score is written for a guitar, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'moderato'. The score consists of six systems, each with two staves. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and occasional single notes. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a final cadence in the bass staff.

Em⁷(9)/B

canto

Em⁷(9)/B

Em⁶(9)/B

Bm⁷(9)

Bm⁶(9)

Em⁷(9)/B

Em⁶(9)/B

Bm⁷(9)

Bm⁶(9)

Em⁷/B

A[#]dim(b13) A⁷(13)

1.

G[#]m⁷

G⁷(9)

F[#]₄⁷(9)

1.

2.

GUITAR & FLUTE

F[#]₄⁷(b9)(#11)

G⁷M

Em⁷(9)

F[#]m⁷

G[#]m⁷

Em⁷M(9) Em⁷(9) A⁷₄(9)

A⁷(9)

D⁷M(#5)

D⁷M(9)



G⁷M

G6

C#m⁷(b5)

C#m⁷(b5)

F#⁷(b9)



F#⁷(b9)

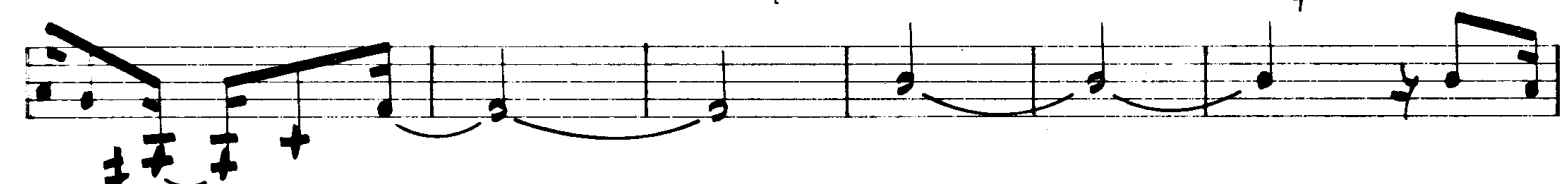
Bm⁷(9)

F#⁷(#11)

Em⁷M(9)

Em⁷(9)

A⁷₄(9)



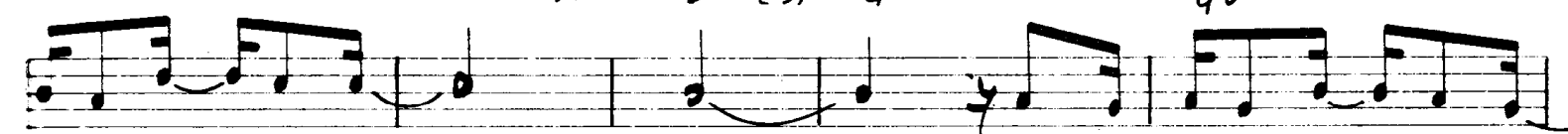
A⁷(9)

D⁷M(#5)

D⁷M(9)

G⁷M

G6

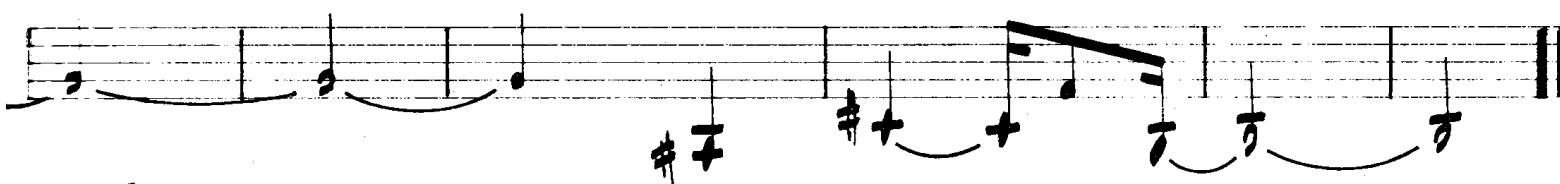


C#m⁷(b5)

C#m⁷(b5)

F#⁷(b9)

F#⁷(#11)

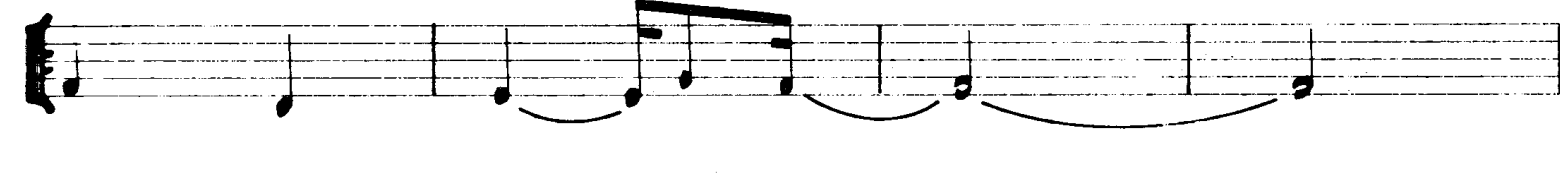


Bm⁹

Em⁶/G

G#m⁷(b5)

G#m⁷M

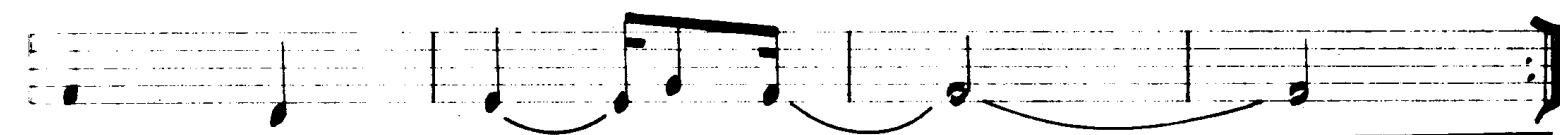


Bm⁹

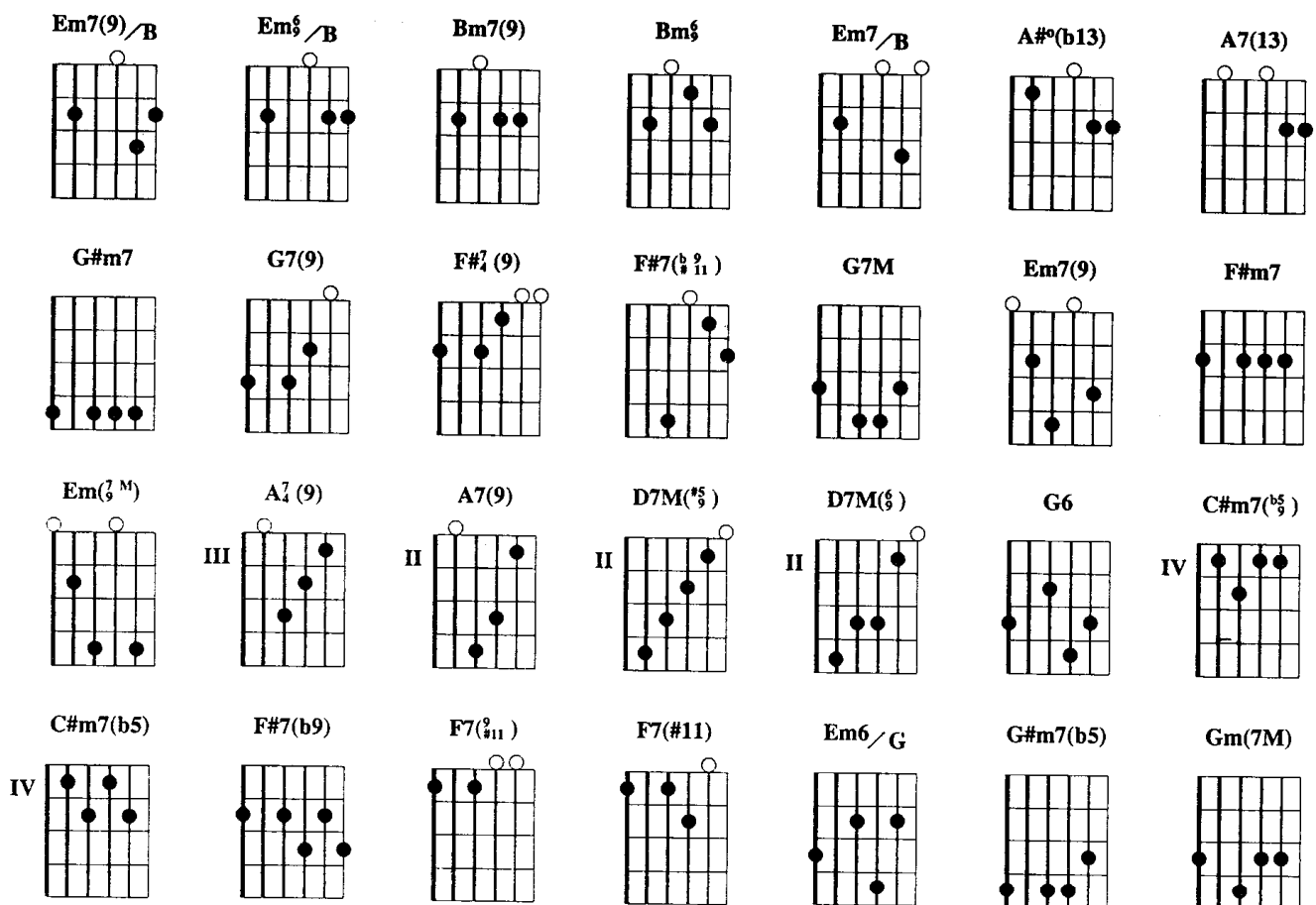
Em⁶/G

G#m⁷(b5)

G#m⁷M



REP. & FADE



Em7(9)/B / Em6/B / Bm7(9) / Bm6 / Em7(9)/B / Em6/B / Bm7(9) /
 Minha vida pe—regri—na Vai em busca de você

Bm6 / Em7/B / A#o(b13) A7(13) G#m7 / / / G7(9) / /
 Como se eu fosse um malê E você fosse a

F#7(9) / F#7(b9 11) / Em7(9)/B / Em6/B / Bm7(9) / Bm6 / Em7(9)/B /
 Reve—lação Do poente vem teu can—to Ave

Em6/B / Bm7(9) / Bm6 / Em7/B / A#o(b13) A7(13) G#m7 / / / G7M
 rara do Islã Quem é pedra co—mo eu sou Bebe a

Em7(9) F#m7 / G#m7 / / / Em(7M) / Em7(9) / A7(9) / A7(9) / D7M(#5) / D7M(6) /
 água do amanhã Ah, tanta sede é meu desti—no

G7M / G6 / C#m7(b5) / C#m7(b5) / F#7(b9) / / / Bm7(9) / F7(9 11) /
 Esse amor é be—duí—no E o oásis teu lençol

Em(7M) / Em7(9) / A7(9) / A7(9) / D7M(#5) / D7M(6) / G6 /
 Mas sempre no fim da via—gem Você volta a ser

C#m7(b5) / C#m7(b5) / F#7(b9) / / / F7(#11) / / / Bm7(9) / Em6/G / G#m7(b5) / Gm(7M) /
 mira—gem A—rei— a e sol

Bm7(9) / Em6/G / G#m7(b5) / Gm(7M) /

BAIÃO-DE-DOIS

Edu Lobo

Handwritten musical score for "Baião-de-Dois" by Edu Lobo. The score is written on three systems of staves. Each system has a single treble staff and a grand staff (left and right hands). The key signature is one sharp (F#). The time signature is common time (C). The score includes various chords and melodic lines.

System 1:

- Measure 1: Chord $Em7(9)$
- Measure 2: Chord $C\#7(\#9, \#11)$
- Measure 3: Chord $C\#7(9, \#11)$

System 2:

- Measure 1: Chord $B7(\#5)$
- Measure 2: Chord $Em7(9)$
- Measure 3: Chord $C\#7(\#9, \#11)$

System 3:

- Measure 1: Chord $C7M(9, \#11)$
- Measure 2: Chords $B7(13)$ and $B7(b13)$
- Measure 3: Chord $E7(9)$

Handwritten musical notation for the first system, consisting of a single staff and a grand staff (treble and bass clefs).

Measures and Chords:

- Measure 1: Chord $E7(b9)$ (with $b13$ below).
- Measure 2: Chord $Am7(9)$.
- Measure 3: Chord $D7(b9)$ (with $\sharp 11$ and 13 below).

Handwritten notes and symbols are present in the grand staff, including a sharp sign and various rhythmic markings.

Handwritten musical notation for the second system, consisting of a single staff and a grand staff (treble and bass clefs).

Measures and Chords:

- Measure 1: Chord $G7M(\sharp 5)$ (with 9 below).
- Measure 2: Chord $C\sharp 7(\sharp 9)$.
- Measure 3: Chord $C7M(6)$ (with 9 and $\sharp 11$ below).

Handwritten notes and symbols are present in the grand staff, including a sharp sign and various rhythmic markings.

Handwritten musical notation for the third system, consisting of a single staff and a grand staff (treble and bass clefs).

Measures and Chords:

- Measure 1: Chord $B7(b9)$ (with 4 below).
- Measure 2: Chord $E(\sharp 5)/B$.
- Measure 3: Chord $Am7(9)$.

Handwritten notes and symbols are present in the grand staff, including a sharp sign and various rhythmic markings.

Handwritten musical score for guitar, featuring six systems of three measures each. The notation includes various chords, triads, and melodic lines with slurs and ties.

System 1:

- Measure 1: Chord $D^7(b9)$ (with $\sharp 11$), melodic line with a triplet of eighth notes.
- Measure 2: Chord $G^7M(9)$, melodic line with a triplet of eighth notes.
- Measure 3: Chord $C^7M(\sharp 11)$, melodic line with a triplet of eighth notes.

System 2:

- Measure 1: Chord $F^{\sharp}m^7(b5)$ (with 9), melodic line with a triplet of eighth notes.
- Measure 2: Chord $B^7(\sharp 5)$ (with $\sharp 9$), melodic line with a triplet of eighth notes.
- Measure 3: Chord $E^7_4(9)$, melodic line with a triplet of eighth notes.

System 3:

- Measure 1: Chord $E^{\sharp}5$, melodic line with a triplet of eighth notes.
- Measure 2: Chord $A^m7(9)$, melodic line with a triplet of eighth notes.
- Measure 3: Chord $D^7(b9)$ (with $\sharp 11$), melodic line with a triplet of eighth notes.

System 4:

- Measure 1: Chord $C^7M(9)$, melodic line with a triplet of eighth notes.
- Measure 2: Chord $C^7M(\sharp 11)$, melodic line with a triplet of eighth notes.
- Measure 3: Chord $F^{\sharp}m^7(b5)$ (with 9), melodic line with a triplet of eighth notes.

System 5:

- Measure 1: Chord $B^7(b9)$ (with 4), melodic line with a triplet of eighth notes.
- Measure 2: Chord B^7/A , melodic line with a triplet of eighth notes.
- Measure 3: Chord E^m9 , melodic line with a triplet of eighth notes.

Em7(⁹ ₁₁)	C#7(^{#9} _{#11})	C7(⁹ _{#11})	B7(^{#5} _{#9})	Em7(9)	C7M(⁹ _{#11})	B7(13)
II						
B7(b13)	B7	E ⁷ ₄ (9)	E7(^{b9} _{b13})	Am7(9)	D7(^{b9} _{#11})	
				III	IV	
G7M(^{#5} ₉)	C#7(#9)	C7M(⁶ _{#11})	B ⁷ ₄ (9)	E(#5)/B	G7M(9)	
III					III	
F#m7(^{b5} ₉)	E ⁷ ₄ (b9)	B/A	Em(add9)	C#7(^{b9} _{#9})	C7M(6)	
IV						

BALADA DE OUTONO

Edu Lobo

Andantino

First system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The first measure of the top staff is labeled $G\#m (add 9)$. The second measure of the top staff is labeled $G\#m (b6 add 9)$. The notation includes various musical symbols such as notes, rests, and accidentals.

Second system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The first measure of the top staff is labeled $G\#m (add 9)$. The second measure of the top staff is labeled $G\#m (b6 add 9)$. The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The first measure of the top staff is labeled $Am7 (9)$. The second measure of the top staff is labeled $Fm7 (9)$. The third measure of the top staff is labeled $Eb 9 (b9)$. The fourth measure of the top staff is labeled $D7 (b9 \#11)$ and $Ab7 (b9 \#11)$. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical notation for the first system. The treble staff contains a melodic line with a long slur across the first two measures. The bass staff contains chords. The notes and chords are as follows:

Measure	Notes (Treble)	Notes (Bass)	Chord
1	G4, Bb4, D5	G2, Bb2, D3	G7(9) ₄
2	G4, Bb4, D5	G2, Bb2, D3	G7(b5) G7(9) G7(#5 #9)
3	G4	G2, Bb2, D3	Cm7(9)
4	G4, Bb4, D5	G2, Bb2, D3	Cm7(9) / Bb

Handwritten musical notation for the second system. The treble staff contains a melodic line. The bass staff contains chords. The notes and chords are as follows:

Measure	Notes (Treble)	Notes (Bass)	Chord
1	G4	G2, Bb2, D3	Am7(b5)
2	G4, Bb4, D5	G2, Bb2, D3	D7(b9 #11)
3	G4, Bb4, D5	G2, Bb2, D3	Gm7M
4	G4, Bb4, D5	G2, Bb2, D3	Gm7 / F

Handwritten musical notation for the third system. The treble staff contains a melodic line. The bass staff contains chords. The notes and chords are as follows:

Measure	Notes (Treble)	Notes (Bass)	Chord
1	G4	G2, Bb2, D3	Eb9(#11)
2	G4, Bb4, D5	G2, Bb2, D3	Dm7(11)
3	G4, Bb4, D5	G2, Bb2, D3	Cm7(9)
4	G4, Bb4, D5	G2, Bb2, D3	Cm7(9) / Bb

Handwritten musical notation for the fourth system. The treble staff contains a melodic line. The bass staff contains chords. The notes and chords are as follows:

Measure	Notes (Treble)	Notes (Bass)	Chord
1	G4	G2, Bb2, D3	Am7(11)
2	G4, Bb4, D5	G2, Bb2, D3	Ab9(#11)
3	G4, Bb4, D5	G2, Bb2, D3	G7(9) ₄
4	G4, Bb4, D5	G2, Bb2, D3	G7(b9)

D. S. AL FINE

Handwritten musical notation on a staff with four measures. The notes are: F#m7(b5), F#m7(9), Eb 6/9(#11), and D7(b9).

Handwritten musical notation on a staff with four measures. The notes are: Db 6/9(#11), Eb7(b9 13), Eb7M(#5), and Eb 6/9(7M). There are also some handwritten symbols above the staff, including a circled 'b' and a circled '7'.

Handwritten musical notation on a staff with four measures. The notes are: Db 6/9(#11), Eb7(b9 13), Eb7M(#5), and Eb 6/9(7M). There are also some handwritten symbols above the staff, including a circled 'b' and a circled '7'.

BEATRIZ

Edu Lobo e Chico Buarque

Handwritten musical notation for the first system, measures 1-3. The notation is in 3/4 time, with a treble clef and a key signature of one flat (B-flat).

Measure 1: Chord $A\flat 9$. The melody consists of a quarter note $A\flat$ and a quarter note G . The bass line consists of a quarter note $A\flat$ and a quarter note G .

Measure 2: Chord $E\flat 6 / G$. The melody consists of a quarter note $E\flat$ and a quarter note G . The bass line consists of a quarter note $E\flat$ and a quarter note G .

Measure 3: Chord $Fm 7(9)$. The melody consists of a quarter note F , a quarter note $E\flat$, a quarter note D , and a quarter note C . The bass line consists of a quarter note F and a quarter note $E\flat$.

Handwritten musical notation for the second system, measures 4-6. The notation is in 3/4 time, with a treble clef and a key signature of one flat (B-flat).

Measure 4: Chord $E\flat 7 M$. The melody consists of a quarter note $E\flat$, a quarter note D , and a quarter note C . The bass line consists of a quarter note $E\flat$ and a quarter note D .

Measure 5: Chord $A\flat 9$. The melody consists of a quarter note $A\flat$ and a quarter note G . The bass line consists of a quarter note $A\flat$ and a quarter note G .

Measure 6: Chord $E\flat 6 / G$. The melody consists of a quarter note $E\flat$ and a quarter note G . The bass line consists of a quarter note $E\flat$ and a quarter note G .

Handwritten musical notation for the third system, measures 7-8. The notation is in 3/4 time, with a treble clef and a key signature of one flat (B-flat).

Measure 7: Chord $Fm 7(9)$. The melody consists of a quarter note F , a quarter note $E\flat$, a quarter note D , and a quarter note C . The bass line consists of a quarter note F and a quarter note $E\flat$.

Measure 8: Chord $Ddim / E\flat$ and $E\flat 7 M$. The melody consists of a quarter note D and a quarter note C . The bass line consists of a quarter note D and a quarter note C .

Handwritten musical notation for the first system, consisting of two staves (treble and bass clef) and four measures. The notation includes chords and melodic lines.

Chords and notes in the first system:

- Measure 1: Treble clef has a whole note chord $E\flat 7M$. Bass clef has a whole note chord $E\flat 7M$ and a melodic line starting on $E\flat$ and ascending.
- Measure 2: Treble clef has a whole note chord $Fm 7(9)$. Bass clef has a whole note chord $Fm 7(9)$ and a melodic line starting on F and ascending.
- Measure 3: Treble clef has a whole note chord $E\flat 7M/G$. Bass clef has a whole note chord $E\flat 7M/G$ and a melodic line starting on $E\flat$ and ascending.
- Measure 4: Treble clef has a whole note chord $E\flat 7M/G$. Bass clef has a whole note chord $E\flat 7M/G$ and a melodic line starting on $E\flat$ and ascending.

Handwritten musical notation for the second system, consisting of two staves (treble and bass clef) and four measures. The notation includes chords and melodic lines.

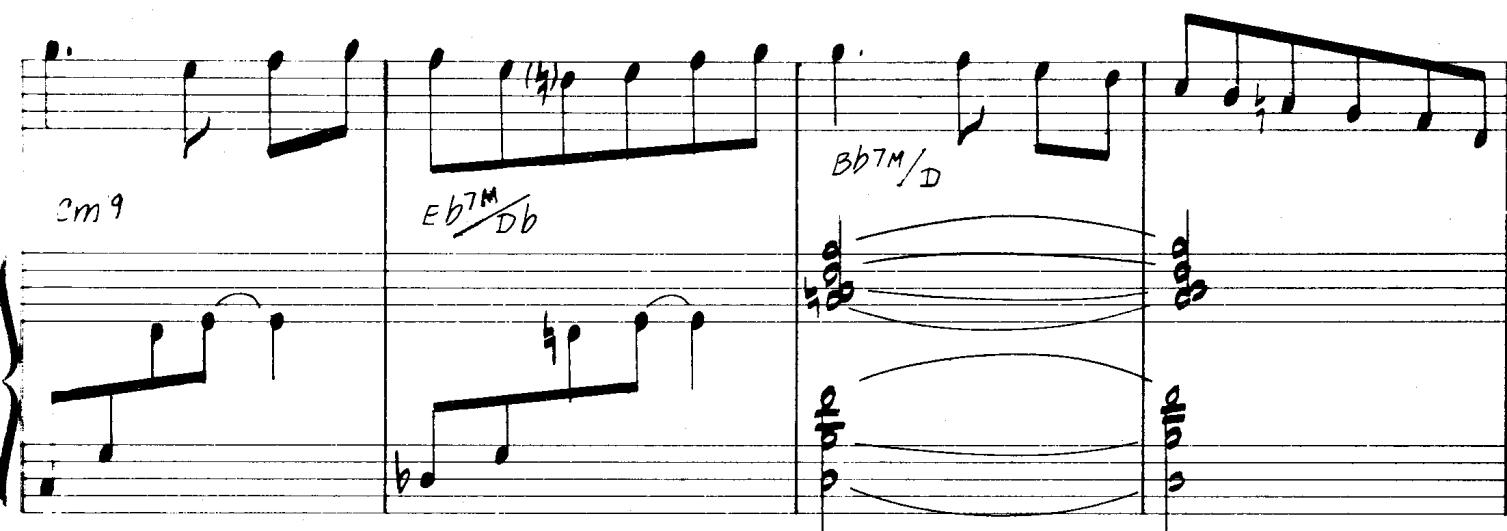
Chords and notes in the second system:

- Measure 1: Treble clef has a whole note chord $E\flat 7M/G$. Bass clef has a whole note chord $E\flat 7M/G$ and a melodic line starting on $E\flat$ and ascending.
- Measure 2: Treble clef has a whole note chord $A\flat 9$. Bass clef has a whole note chord $A\flat 9$ and a melodic line starting on $A\flat$ and ascending.
- Measure 3: Treble clef has a whole note chord $A\flat 9$. Bass clef has a whole note chord $A\flat 9$ and a melodic line starting on $A\flat$ and ascending.
- Measure 4: Treble clef has a whole note chord $A\dim(9)$. Bass clef has a whole note chord $A\dim(9)$ and a melodic line starting on $A\flat$ and ascending.

Handwritten musical notation for the third system, consisting of two staves (treble and bass clef) and three measures. The notation includes chords and melodic lines.

Chords and notes in the third system:

- Measure 1: Treble clef has a whole note chord $A\dim(9)$. Bass clef has a whole note chord $A\dim(9)$ and a melodic line starting on $A\flat$ and ascending.
- Measure 2: Treble clef has a whole note chord $E\flat 7M/B\flat$. Bass clef has a whole note chord $E\flat 7M/B\flat$ and a melodic line starting on $E\flat$ and ascending.
- Measure 3: Treble clef has a whole note chord $G 7(b13)$. Bass clef has a whole note chord $G 7(b13)$ and a melodic line starting on G and ascending.

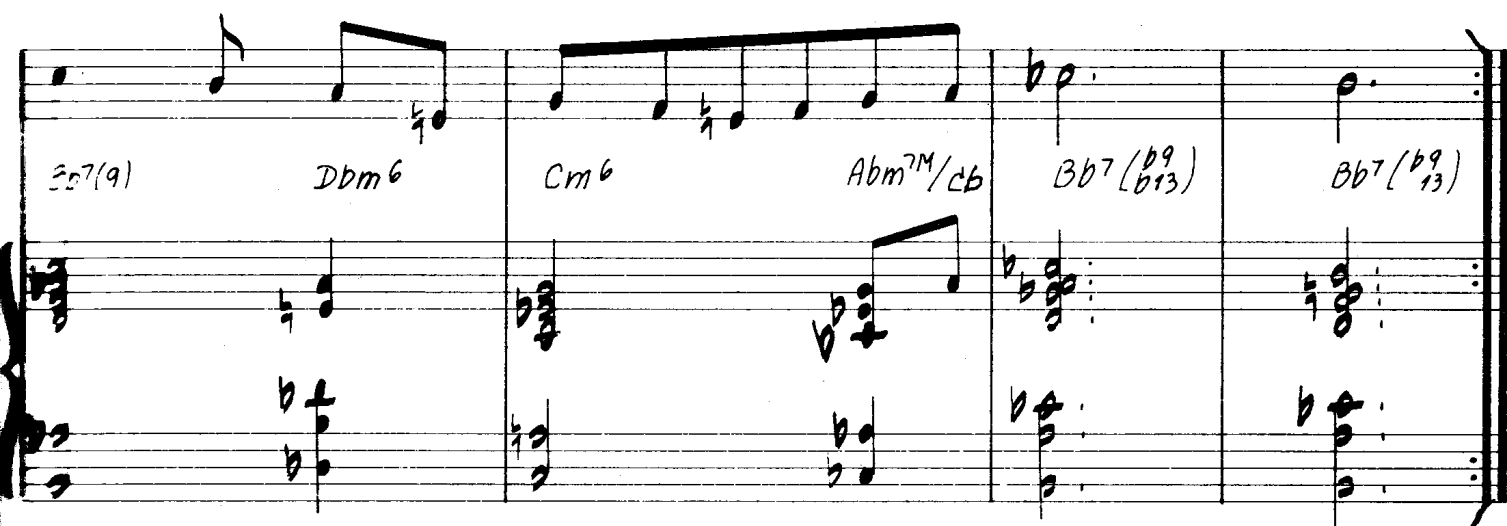


Handwritten musical score system 1, consisting of three staves. The top staff contains a melodic line with a trill in the second measure. The middle staff contains a bass line. The bottom staff contains a bass line with a trill in the second measure. Chord labels are written above the staves: Cm9, Eb7M/D, and Bb7M/D. The system ends with a double bar line.

Cm9

Eb7M/D

Bb7M/D



Handwritten musical score system 2, consisting of three staves. The top staff contains a melodic line. The middle staff contains a bass line. The bottom staff contains a bass line. Chord labels are written above the staves: Eb7(9), Dbm6, Cm6, Abm7M/cb, Bb7(b9), and Bb7(b9/13). The system ends with a double bar line.

Eb7(9)

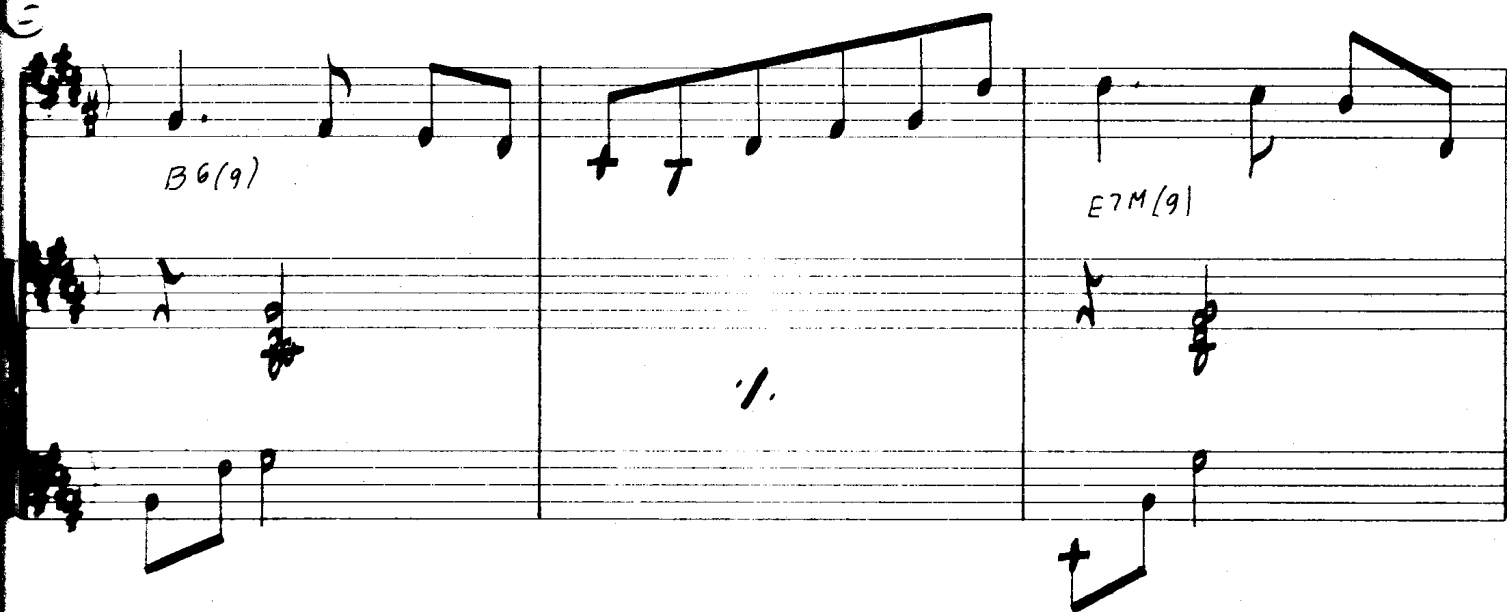
Dbm6

Cm6

Abm7M/cb

Bb7(b9)

Bb7(b9/13)



Handwritten musical score system 3, consisting of three staves. The top staff contains a melodic line. The middle staff contains a bass line. The bottom staff contains a bass line. Chord labels are written above the staves: Bb6(9) and E7M(9). The system ends with a double bar line.

Bb6(9)

E7M(9)

Handwritten musical notation for the first system. The treble staff contains a melodic line with a descending eighth-note scale in the first measure, followed by a half-note chord in the second measure, and a quarter-note chord in the third measure. The bass staff provides harmonic support with chords. Chord labels are: $E7M(9)$, B^6_9 , $F\#7/A\#$, $G\#m$, and $G\#m/F\#$. The time signature is $2/4$.

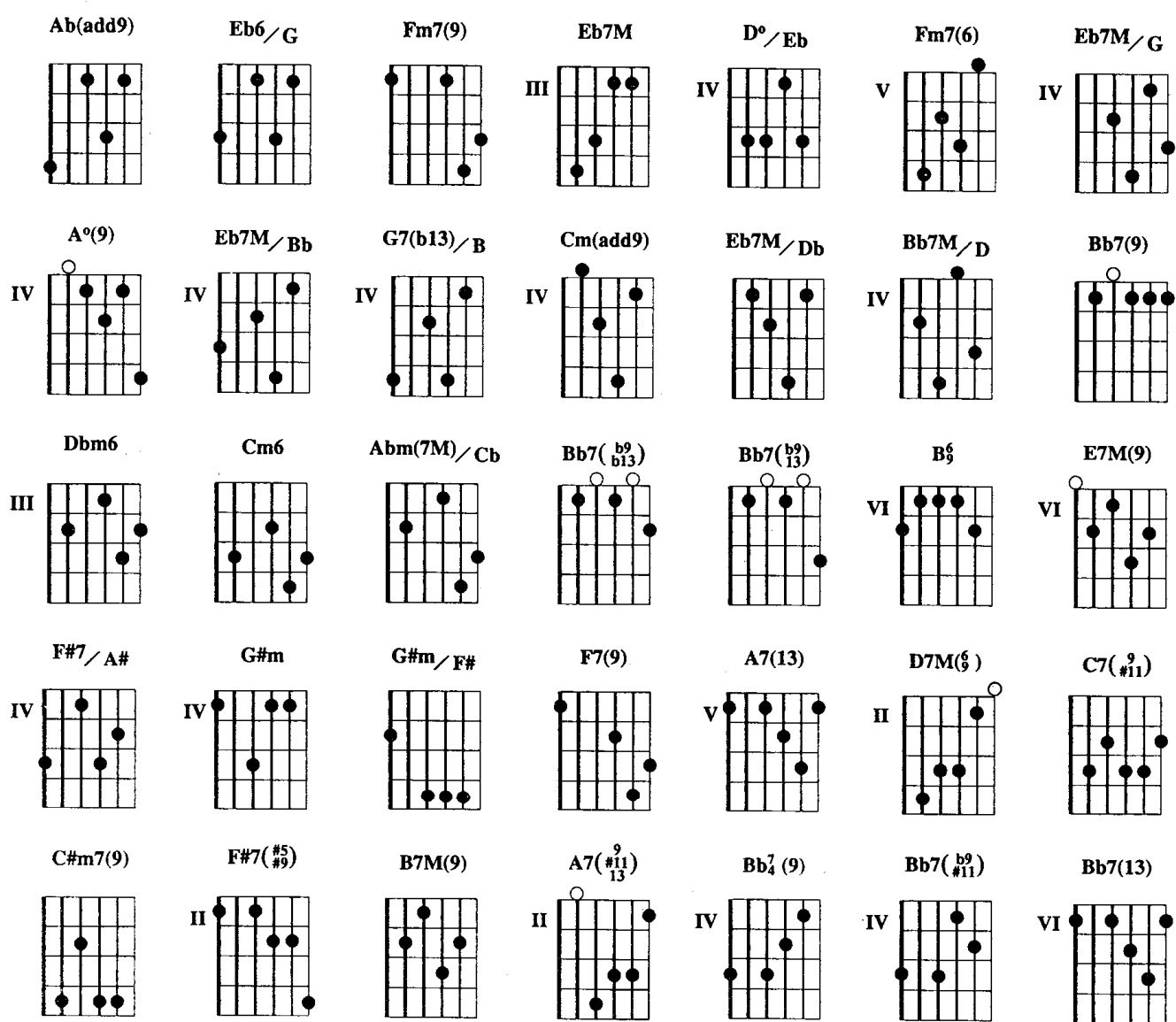
Handwritten musical notation for the second system. The treble staff contains a melodic line with a descending eighth-note scale in the first measure, followed by a half-note chord in the second measure, and a quarter-note chord in the third measure. The bass staff provides harmonic support with chords. Chord labels are: $F7(9)$, $E7M(9)$, $A7(13)$, and $D7M(6)_9$. The time signature is $3/4$.

Handwritten musical notation for the third system. The treble staff contains a melodic line with a descending eighth-note scale in the first measure, followed by a half-note chord in the second measure, and a quarter-note chord in the third measure. The bass staff provides harmonic support with chords. Chord labels are: $C7_9(\#11)$, $C\#m7_6(9)$, and $F\#7(\#5/\#9)$. The time signature is $4/4$.

Handwritten musical notation on three staves. The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests. Chord symbols are written above the staves: $37M(9)$, $A7_9 (\#11)$, and $Bb7(9)_4$.

Handwritten musical notation on three staves. The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests. Chord symbols are written above the staves: $E9(11)$, $Bb7(13)$, and $A0$. A circled 'A' is written below the second staff, followed by the text "depois DA CAPO E".

Handwritten musical notation on three staves. The first staff contains a melodic line with notes and rests. The second staff contains a bass line with notes and rests. The third staff contains a bass line with notes and rests. Chord symbols are written above the staves: $E9M$.



Introdução: Ab(add9) // Eb6/G // Fm7(9) // Eb7M // Ab(add9) // Eb6/G // Fm7(9) // // //

D°/Eb Eb7M // / / Fm7(6) // / / / Eb7M/G // / / / Ab(add9) /
 O—lha Se-rá que ela é mo—ça Se-rá que ela é tris—te Se-rá que é o con—trá—rio

// / / / A°(9) // / / / Eb7M/Bb // / G7(b13)/B // / Cm(add9) / //
 Se-rá que é pin—tu—ra O rosto da atriz Se ela dança no sétimo céu Se ela

Eb7M/Db // / Bb7M/D // / / Bb7(9) / Dbm6 Cm6
 acre-dita que é outro país E se ela só decora o seu papel E se eu pudesse

/ Abm(7M)/Cb Bb7(b9/b13) // Bb7(b9/13) // D°/Eb Eb7M // / / / Fm7(6) // / / /
 entrar na sua vi—da O—lha Se-rá que é de lou—ça Se-rá que é

/ Eb7M/G // / / / Ab(add9) // / / / A°(9) // / / / Eb7M/Bb // /
 de é—ter Se-rá que é lou—cu—ra Se-rá que é ce—ná—rio A casa da atriz Se ela

G7(b13)/B // / Cm(add9) // / Eb7M/Db // / Bb7M/D // / /
 mora num arranha-céu E se as paredes são feitas de giz E se ela chora

/ Bb7(9) / Dbm6 Cm6 / Abm(7M)/Cb Bb7(^{b9}₁₃) // Bb7(^{b9}₁₃) // B⁶ /
 quarto de hotel E se eu pudesse entrar na sua vi—da Sim,

/ / / / E7M(9) / / / / / B⁶ / F#7/A# G#m
 para sempre, Bea-triz Me ensina a não andar com os pés no chão Para sempre é

F7(9) / / E7M(9) / / A7(13) / / D7M(⁶) / / C7(⁹_{#11}) / / C#m7(9) / /
 por um triz Ai, diz quantos desastres tem na minha mão

// B7M(9) / / A7(⁹_{#11}) / / Bb⁷(9) // Bb7(^{b9}_{#11}) Bb7(13) // / D^o/Eb Eb7M
 Diz se é peri-goso a gente ser feliz O—lha

/ / Fm7(6) / / / / / Eb7M/G / / / / / Ab(add9) / / / /
 é uma estre—la Se-rá que é men-ti—ra Se-rá que é co—mé—dia Se-rá que é

/ / / / / Eb7M/Bb / / G7(b13)/B / / / Cm(add9) / / Eb7M/Db
 A vi-da da atriz Se ela um dia despencar do céu E se os pagantes

Bb7M/D / / / / / Bb7(9) / Dbm6 Cm6 / Abm(7M)/Cb
 bis E se um arcanjo passar o chapéu E se eu pudesse entrar na sua

/ Bb7(^{b9}₁₃) / / Ab(add9) / / Eb6/G / / Fm7(9) / / Eb7M / / Ab(add9) / / Eb6/G / /
 da

/ / / / / Eb7M / / / / /

BANCARROTA BLUES

Edu Lobo e Chico Buarque

Moderato

Chord progression: $E7M(9)$ $C7(9)$ $F7M$ $F\#m7$ $B7(9)$ $E/G\#$ $G\#dim$ $F\#7$

Chord progression: $F\#m7$ $B7(9)$ $B7(b9)$ $E7M(9)$ $A\#m7(b5)$ $E6/B$ $A\#m7(b5)$

Chord progression: $E7M(9)$ $A\#m7(b5)$ $E6/B$ $A\#m7(b5)$ $Bm7$ $E7(b9)$

Chord progression: $A7(13)$ $C\#7(9)$ $G7(\#11)$ $F\#7(13)$ $C7(9)$ $B7(9)$

1.

$E^7M(9)$ $A\#m^7(b5)$ E^6/B $A\#m^7(b5)$ $E^7M(9)$ $A\#m^7(b5)$

2.

E^6/B $A\#m^7(b5)$ $E^7M(9)$ $G\#^7(b13)$ $G\#^7$

$C\#m$ $C\#m(7M)$ $C\#m^7$ $C\#m^6$ $A^7(9)$

$G\#^7(13)$ $D^7(9)$ $C\#^7(9)$ $C\#^7(b9)$ $F\#^7(13)$ $Gdim$

$E/G\#$ $C^7(9)$ $B^7(9)$ $C^7(9)$ $B^7(9)$ $E^7M(9)$ $A\#m^7(b5)$

E^6/B $A\#m^7(b5)$ $G\#^7(13)$ $D^7(9) C\#^7(9) C\#^7(b9)$ $F\#^7(13) C^7(9) B^7(9) B^7(b9)$

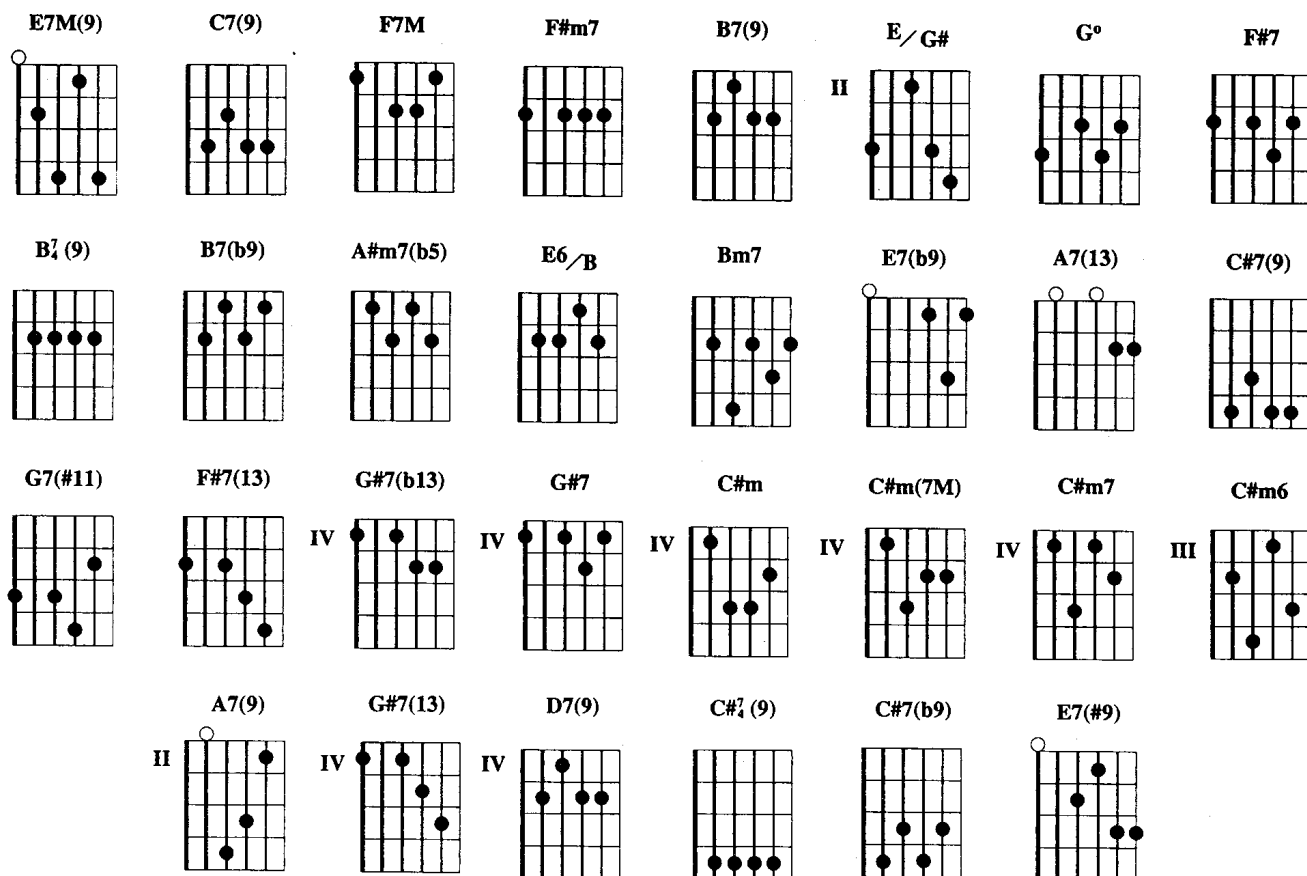
AO COM REP. E

$F\#^7(13) C^7(9) B^7(9)$ $E^7M(9) A\#m^7(b5)$ $E^6/B A\#m^7(b5)$

$G\#^7(13) D^7(9) C\#^7(9) C\#^7(b9)$ $F\#^7(13) C^7(9) B^7(9)$ $E^7M(9) C^7(9)$ F^7M $F\#m^7 B^7(9)$

$E/G\#$ $G\#dim F\#^7$ $F\#m^7$ $B^7(9) B^7(b9)$ $E^7(\#9)$

$E^7(\#9)$



Introdução: E7M(9) / C7(9) / F7M / F#m7 B7(9) E/G# / G° F#7 F#m7 / Bb7(9) B7(b9)

E7M(9) / A#m7(b5) / E6/B / A#m7(b5) / E7M(9) / A#m7(b5) / E6/B / A#m7(b5)
 Uma fazen—da Com casarão Imensa varan—da

/ Bm7 / E7(b9) / A7(13) / / C#7(9) / G7(#11) / F#7(13) C7(9) Bb7(9)
 Dá gerimum Dá muito mamão Pé de jaca—ran—dá Eu

/ E7M(9) / A#m7(b5) / E6/B / A#m7(b5) / E7M(9) / A#m7(b5) / E6/B / A#m7(b5) /
 posso vender Quanto você dá?

E7M(9) / A#m7(b5) / E6/B / A#m7(b5) / E7M(9) / A#m7(b5)
 Algum mosquito Chapéu de sol Bastante água fres—ca

/ E6/B / A#m7(b5) / Bm7 / E7(b9) / A7(13) / / C#7(9) /
 Tem surubim Tem isca pra anzol Mas nem tem

G7(#11) / F#7(13) C7(9) Bb7(9) / E7M(9) / A#m7(b5) / E6/B / A#m7(b5) /
 pes-car Eu posso vender Quanto quer

E6/B / A#m7(b5) / E7M(9) / G#7(b13) G#7 C#m / C#m(7M) / C#m7 /
 ar? O que eu tenho Eu devo a

C#m6 / A7(9) / / / G#7(13) / D7(9) / C#7(9) / C#7(b9)
 Deus Meu chão, meu céu, meu mar Os olhos do meu bem

/ F#7(13) / G° / E/G# / C7(9) / B₄⁷(9) C7(9) B₄⁷(9) /
 E os filhos meus Se alguém pensa que vai levar Eu posso

E7M(9) / A#m7(b5) / E6/B / A#m7(b5) / G#7(13) D7(9) C#₄⁷(9) C#7(b9) F#7(13) C7(9) B₄⁷(9)
 vender Quanto vai pagar?

B7(b9) E7M(9) / A#m7(b5) / E6/B / A#m7(b5) / E7M(9) / A#m7(b5) /
 Os dia-mantes rolam no chão O ouro é poei——ra

E6/B / A#m7(b5) / Bm7 / E7(b9) / A7(13) / / C#7(9) / G7(#11) / F#7(13)
 Muita mulher pra passar sabão Papou——la pra chei-rar

C7(9) B₄⁷(9) / E7M(9) / A#m7(b5) / E6/B / A#m7(b5) / E7M(9) / A#m7(b5) /
 Eu posso vender Quanto vai pagar?

E6/B / A#m7(b5) / E7M(9) / A#m7(b5) / E6/B / A#m7(b5) / E7M(9)
 Negros quimbun——dos Pra variar Diversos

/ A#m7(b5) / E6/B / A#m7(b5) / Bm7 / E7(b9) / A7(13) / / C#7(9)
 açoi——tes Doces lundus Pro nhonhô sonhar À

/ G7(#11) / F#7(13) C7(9) B₄⁷(9) / E7M(9) / A#m7(b5) / E6/B / A#m7(b5)
 som——bra dos oi-tis Eu posso vender Que é

/ E6/B / A#m7(b5) / E7M(9) / G#7(b13) G#7 C#m / C#m(7M) / C#m7 /
 que você diz? Sou feliz E devo a Deus

C#m6 / A7(9) / // G#7(13) / D7(9) / C#₄⁷(9) / C#7(b9) / F#7(13)
 Meu é——den tropical O orgulho dos meus pais E dos

/ G° / E/G# / C7(9) / B₄⁷(9) C7(9) B₄⁷(9) / E7M(9) /
 filhos meus Ninguém me tira nem por mal Mas posso vender

A#m7(b5) / E6/B / A#m7(b5) / G#7(13) D7(9) C#₄⁷(9) C#7(b9) F#7(13) C7(9) B₄⁷(9) / E7M(9)
 Deixe algum sinal

/ A#m7(b5) / E6/B / A#m7(b5) / G#7(13) D7(9) C#₄⁷(9) C#7(b9) F#7(13) C7(9) B₄⁷(9) / E7M(9) /
 Deixe algum sinal

C7(9) / F7M / F#m7 B7(9) E/G# / G° F#7 F#m7 / B₄⁷(9) B7(b9) E7(#9)

BORANDÁ

Edu Lobo

Am⁷ D⁷(9) Am⁷ Em⁷(9)

Am⁷ D⁷(9) F G Am⁷

(RALLENTANDO SÓ PARA TERMINAR) FINE

Am⁷ E⁷(9) Am⁷ Gm⁷ C⁷(b9)

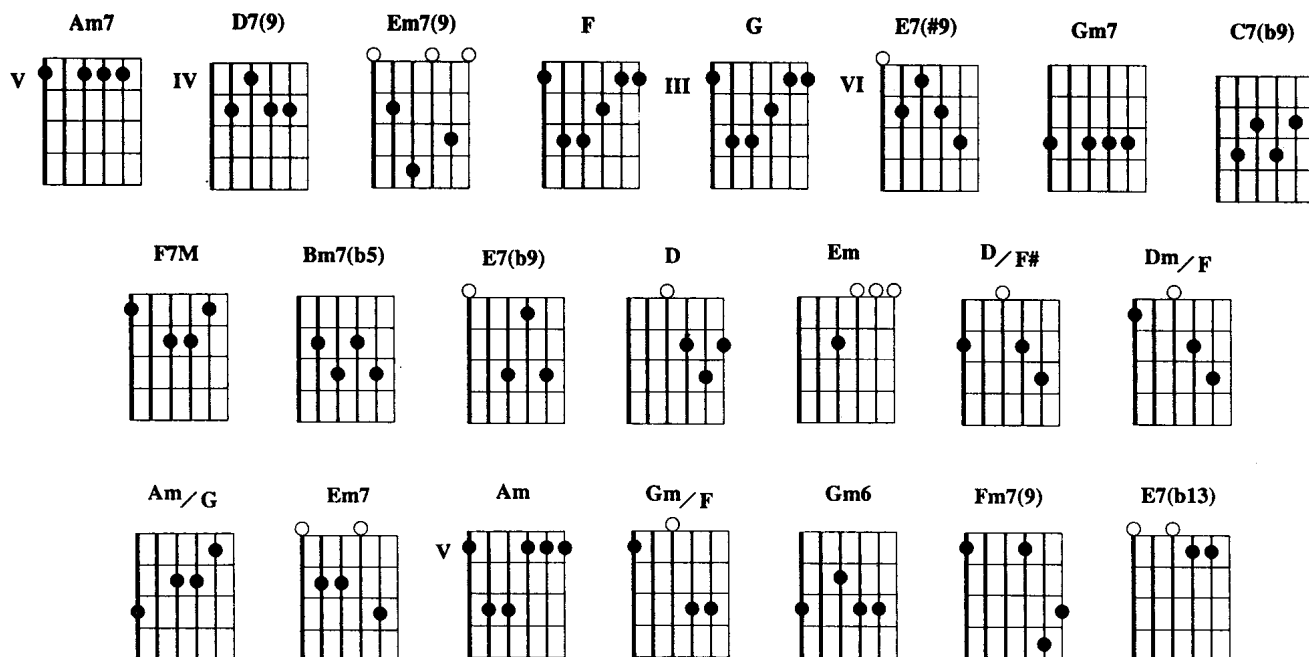
Am⁷ Bm⁷(b5) E⁷(b9) Am⁷ D Em

Am⁷ D / F# Dm / F Am⁷ Am⁷/G Em⁷ G

Am⁷ Am⁷ Am⁷/G Gm / F Bm⁶(9)

Am⁷(9) Bm⁷(b5) E⁷(b13)

DA CAPO AL FINE



Am7 / D7(9)
 Vam'borandá Que a terra já secou, **Am7 / Em7(9) / Am7 / D7(9)**
 É borandá **F**
 Que a chuva não chegou,

G Am7 / / / E7(#9) / Am7 / Gm7 C7(b9) F7M / Bm7(b5)
 boran-dá Já fiz mais de mil promes—sas Rezei tanta o—ração Deve ser que eu

E7(b9) Am7 / D Em Am7 / D/F# Dm/F Am7 Am/G
 rezo bai—xo Pois meu Deus não ouve não Deve ser que eu rezo baixo

Em7 G Am / Am7 / Am/G / Gm/F / Gm6 / Fm7(9) / / /
 Pois meu Deus não ouve não Vou-me embo—ra Vou choran—do Vou me lembrando

Bm7(b5) / E7(b13) / Am7 / D7(9) / Am7 / Em7(9) / Am7 / D7(9)
 Do meu lugar É borandá Que a terra já secou, boran-dá É borandá

/ F G Am7 / / / E7(#9) / Am7 / Gm7
 Que a chuva não chegou, boran-dá Quanto mais eu vou pra lon—ge Mais eu penso

C7(b9) F7M / Bm7(b5) E7(b9) / Am7 / D Em Am7 /
 sem parar Que é melhor partir lembran—do Que ver tudo piorar Que é

D/F# Dm/F Am7 Am/G Em7 G Am7
 melhor partir lembrando Que ver tudo piorar

BRANCA DIAS

Edu Lobo e Cacaso

Andante

First system of musical notation. It consists of three staves: a treble staff with a C-clef and a common time signature, a middle staff with chords, and a bass staff. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The first staff contains four measures of music, each with a triplet of eighth notes. The middle staff contains four measures of chords: Dm7, G6/D, Gm6/D, Dm7, G6/D, and Bb7M/D. The bass staff contains four measures of music, each with a single eighth note.

Second system of musical notation. It consists of three staves: a treble staff with a C-clef and a common time signature, a middle staff with chords, and a bass staff. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The first staff contains four measures of music, each with a triplet of eighth notes. The middle staff contains four measures of chords: Dm7, G6/D, Gm6/D, Dm7, Dm7M, and Dm9. The bass staff contains four measures of music, each with a single eighth note.

Third system of musical notation. It consists of three staves: a treble staff with a C-clef and a common time signature, a middle staff with chords, and a bass staff. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The first staff contains four measures of music, each with a triplet of eighth notes. The middle staff contains four measures of chords: Em7(9), Gm7(9)/F, Em7(9/11), and A7(b9) A7(b9). The bass staff contains four measures of music, each with a single eighth note.

②

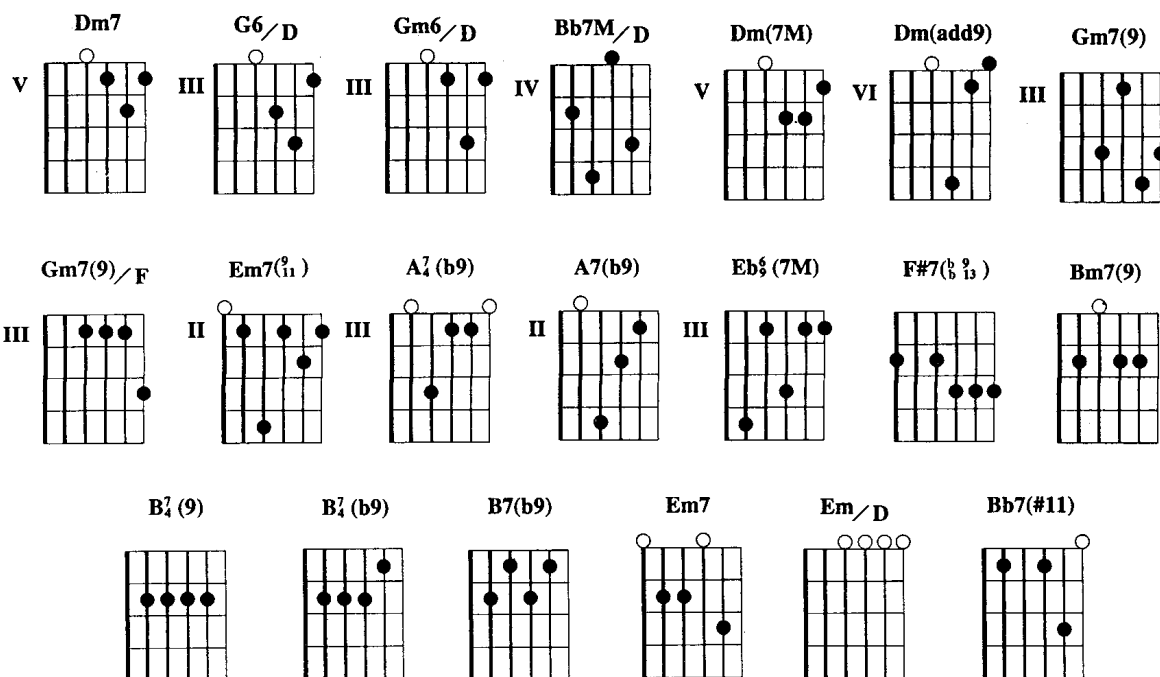
$Gm^7(9)/F$
 $Eb^6(7M)_9$
 $A^7(b9)_4$
 $F\sharp^7(b9)_{(b43)}$
 $Bm^7(9)$

$B^7(9)_4$
 $B^7(b9)_4$
 $B^7(b9)$
 Em^7

Em^7/D
 $Bb^7(\sharp 11)$
 $A^7(b9)$

$Ad \text{ } \text{ } (\text{à CASA 2})$
 1ª VEZ
 $Ad \text{ } \text{ } E$
 2ª VEZ

Dm^7
 RALL
 G^6/D
 Gm^6/D



Introdução: Dm7 / / / G6/D / Gm6/D / Dm7 / / / G6/D / Bb7M/D /

Esse / / / G6/D / Gm6/D / Dm7 / / / Dm(7M) / Dm(add9) / Gm7(9) /
solução que ouço, que ouço Será o vento passando, passan-do Pela

/ / Gm7(9)/F / / / Em7(11) / / / A4(b9) / A7(b9) / Dm7 /
aganta da noite, da noite A su-a lâmi-na fria, tão fri-a Será o

/ / G6/D / Gm6/D / Dm7 / / / Dm(7M) / Dm(add9) / Gm7(9) / / /
cortando, cortan-do Com su-a foice macia, maci-a Será um poço

Gm7(9)/F / / / Eb9(7M) / / / A4(b9) / F#7(b9) / Bm7 / / / B4(9) /
profundo, profundo Al-voro-ço A-goni-a Será a fúria do vento

/ / B4(b9) / / / B7(b9) / / / Em7 / / / Em/D / / /
querendo Levar teu corpo de moça tão puro Pelo caminho mais longo e escuro

Bb7(#11) / / / A7(b9) / / / Dm7 / / / G6/D / Gm6/D /
viagem mais fria e sombri-a Esse seu corpo de moça tão bran-co

/ / / Dm(7M) / Dm(add9) / Gm7(9) / / / Gm7(9)/F / / /
Que no clarão do luar se despi-a Será o vento noturno clamando

Eb9(7M) / / / A4(b9) / F#7(b9) / Bm7(9) / / / B4(9) / / / B4(b9) /
Al-voro-ço A-goni-a Será o espanto do vento querendo Levar

/ / B7(b9) / / / Em7 / / / Em/D / / / Bb7(#11) / / /
corpo de moça tão puro Pelo caminho mais longo e escuro Pela viagem mais

A7(b9) / / / Dm7 / / / G6/D / Gm6/D / Dm7 / / / G6/D /
e sombri-a Esse solução que ouço, que ouço Esse solução que ouço, que

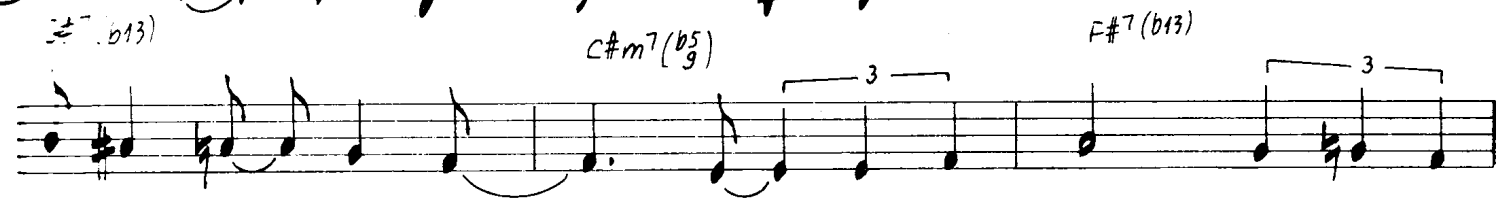
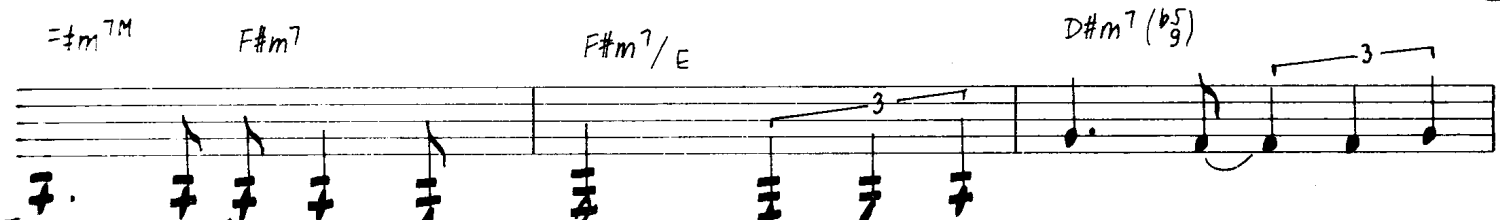
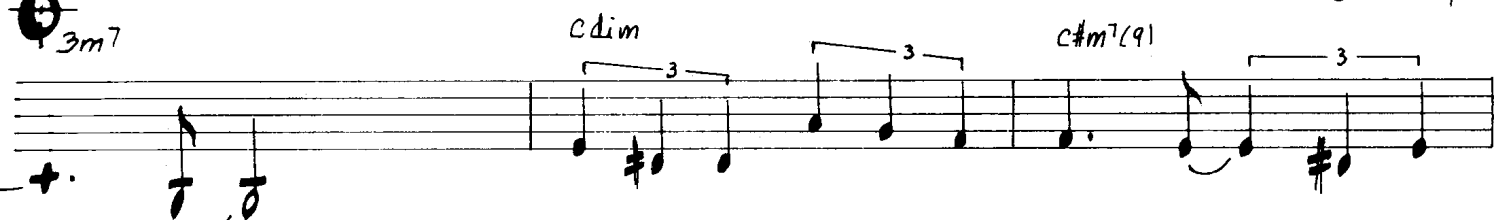
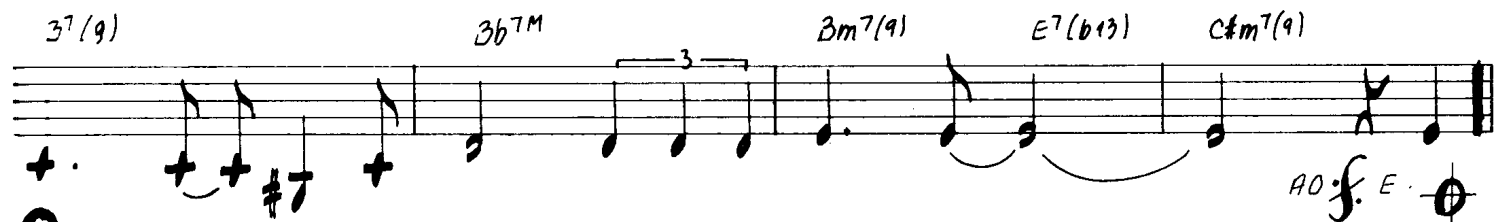
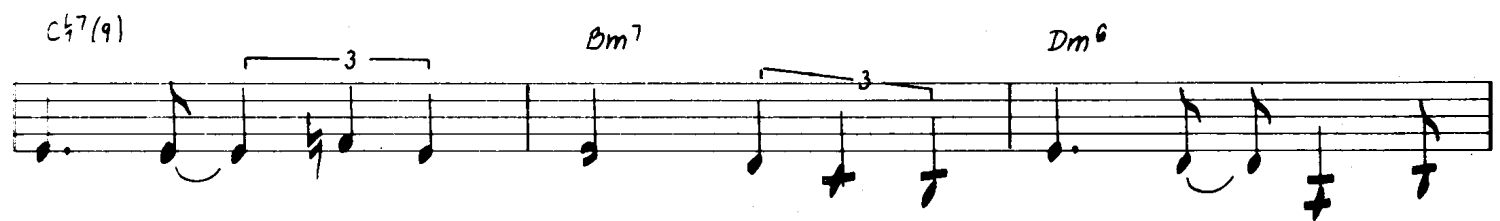
C /
ço

CANDEIAS

Edu Lobo

Moderato

Handwritten musical score for "CANDEIAS" by Edu Lobo. The score is written on ten staves in treble clef with a key signature of two sharps (F# and C#). It features various musical notations including eighth notes, quarter notes, and rests, with many triplets indicated by a '3' over a bracket. Chord symbols are written above the staves, including F#7(9), F#7(b13), Bm7(b9), Bm7(b5), E7(9), C#m7(9), C#7(9), Bm7, cdim, A7(9), A7(b9), D6, Bm6/D, E/D, C#m7(9), F#7(b13), B7(9), B7(9), Bm7(9), E7(b13), C#m7(9), F#7(b13), Bm7, Bm7/A, G#m7(b5), C#7(b9), F#m(7b), F#m7, F#m7/E, G#7(b13), G#7, and C#m7(9). The notation is handwritten and includes some corrections and markings.



Handwritten musical notation on two staves. The first staff contains the following chords and figures: $G7M(6)$, a triplet of eighth notes, $Gdim(7M)$, a triplet of eighth notes, and $F7M(6)$ with a triplet of eighth notes. The second staff contains: $E7(b9)$, $Adim(7M)$, and $Adim(7M)$.

OBS: NA VOLTA ãO *f* SUBSTITUIR OS ACORDES DE $F\#7(9)$ e $F\#7(b13)$ PELO DE $Cdim$

$F\#7(9)$	$F\#7(b13)$	$Bm7(b9)$	$Bm7(b5)$	$E7(9)$	$C\#m7(9)$	$C7(9)$	$Bm7$	C°
				VI				
III $A7(9)$	II $A7(b9)$	IV $D6$	IV $Bm6/D$	IV E/D	$B7(9)$	$Bm7(9)$	$E7(b13)$	
Bm/A	$G\#m7(b5)$	$C7(b9)$	$F\#m(7M)$	$F\#m7$	$F\#m/E$	$G\#7(b13)$	$G\#7$	
						IV	IV	
$Dm6$	$C\#7(13)$	$C\#7(b13)$	$F\#7(9)$	$F\#7(b9)$	$Bb7M$	$C7(13)$	$D\#m7(b9)$	
	IV	IV	IV	III		III	VI	
$C\#m7(b9)$	$A^\circ(7M)$	$A7M(6)$	$A^\circ(7M)$	$G7M(6)$	$G^\circ(7M)$	$F7M(6)$	$E7(b9)$	
IV	IV	IV	IV					

F#7(b13) / **F#7(b13)** / **Bm7(b5)** / **Bm7(b5)** / **E7(#11)** / / / **C#m7(9)** / / / **C7(9)** /
 An—da ho—je vou-me embora pra Can—dei—as

/ / **Bm7** / / / **C°** / / / **A4(9)** / / / **A7(b9)** / / / **D6** / / /
 An—da ho—je meu amor, eu vou voltar Da ter—ra no—va nem

Bm6/D / **E/D** / **C#m7(9)** / / / **F#7(b13)** / / / **B7(9)** / / /
 sauda—de vou levan—do Pelo contrá—rio, pou—ca história

/ / **Bm7(9)** / / / **E7(b13)** / / / **C#m7(9)** / / / **F#7(b13)** / / / **Bm7** /
 pra con—tar Que—ro ver a lu—a vin—do

Bm/A / **G#m7(b5)** / **C#7(b9)** / **F#m(7M)** / **F#m7** / **F#m/E** / / /
 Por detrás da sa—mam—baia Rede de palha se

G#7(b13) / **G#7** / **C#m7(9)** / / / **C7(9)** / / / **Bm7** / / / **Dm6** / / /
 An—do Em ca—da palmo de pra—ia Que—ro ver a lu—a bran—ca

/ **C#7(13)** / **C#7(b13)** / **F#4(9)** / **F#7(b9)** / **B7(9)** / / / / /
 Ca—re-an—do co—mo um di—a E nos teus o—lhos de espan—to

/ **Bb7M** / / / **Bm7(9)** / **E7(b13)** / **C#m7(9)** / / / **C°** / / / **Bm7(b5)** / **Bm7(b5)**
 Is—do quan—to eu mais que-ri—a A—in—da ho—je

/ **E7(#11)** / / / **C#m7(9)** / / / **C7(9)** / / / **Bm7** / / / **C°** /
 vou-me embora pra Can—dei—as Ain—da ho—je meu amor,

/ **A4(9)** / / / **A7(b9)** / / / **D6** / / / **Bm6/D** / **E/D** /
 ca vou voltar Da ter—ra no—va nem sauda—de vou

C#m7(9) / / / **F#7(b13)** / / / **B7(9)** / / / / / **Bm7(9)** / / /
 An—do Pelo contrá—rio, pou—ca história pra con—tar

F#7(b13) / / / **C#m7(9)** / / / **F#7(b13)** / / / **Bm7** / / / **C°** / / /
 An—do E nas sombras lá de lon—ge Lá on—de o céu

/ **C#m7(9)** / / / **C7(13)** / / / **Bm7** / **Bm/A** / **G#m7(b5)** / / /
 An—cipi—a Que—ro ver mestre e proei—ro No vento e na

C#7(b9) / **F#m(7M)** / **F#m7** / **F#m/E** / / / **D#m7(b5)** / / / **G#7(b13)** / / /
 An—ti—a Pro—cissão de ve—las bran—cas No sentido da

/ **A°(7M)** / / / **F#7(b13)** / / / **Bm7(b5)** / / / **E7(b13)** / / / **A°(7M)** / / /
 An—ti—a Pro—cissão de ve—las bran—cas No sentido da ba—i—a

/ **A7M(6)** / / / **A°(7M)** / / / **A°(7M)** / / / **G7M(6)** / / / **G°(7M)** / / /
 Pro—cissão de ve—las bran—cas No sentido da ba—i—a Pro—cissão

/ **F7M(6)** / / / **E7(b9)** / / / **A°(7M)** / / /
 An—ti—a ve—las bran—cas No sentido da ba—i—a

CANÇÃO DO AMANHECER

Edu Lobo e Vinicius de Moraes

Andante

First system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in eighth notes. Below the staff, there are three measures of chords: F7M, Bb7(#9), and Em7(9).

Second system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in eighth notes. Below the staff, there are four measures of chords: Gm7(9), A7(13) A7(b13), D7M, and F#7M.

Third system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in eighth notes. Below the staff, there are three measures of chords: C6/G, C6/G, and D/C. The word "CANTO" is written above the first measure.

Fourth system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in eighth notes. Below the staff, there are three measures of chords: D/C, Dm / C, and D/C.

Fifth system of musical notation. It consists of a single staff with a treble clef and a common time signature (C). The melody is written in eighth notes. Below the staff, there are four measures of chords: Em7(9), E7(#5 #9), Am7, and Am7/G.

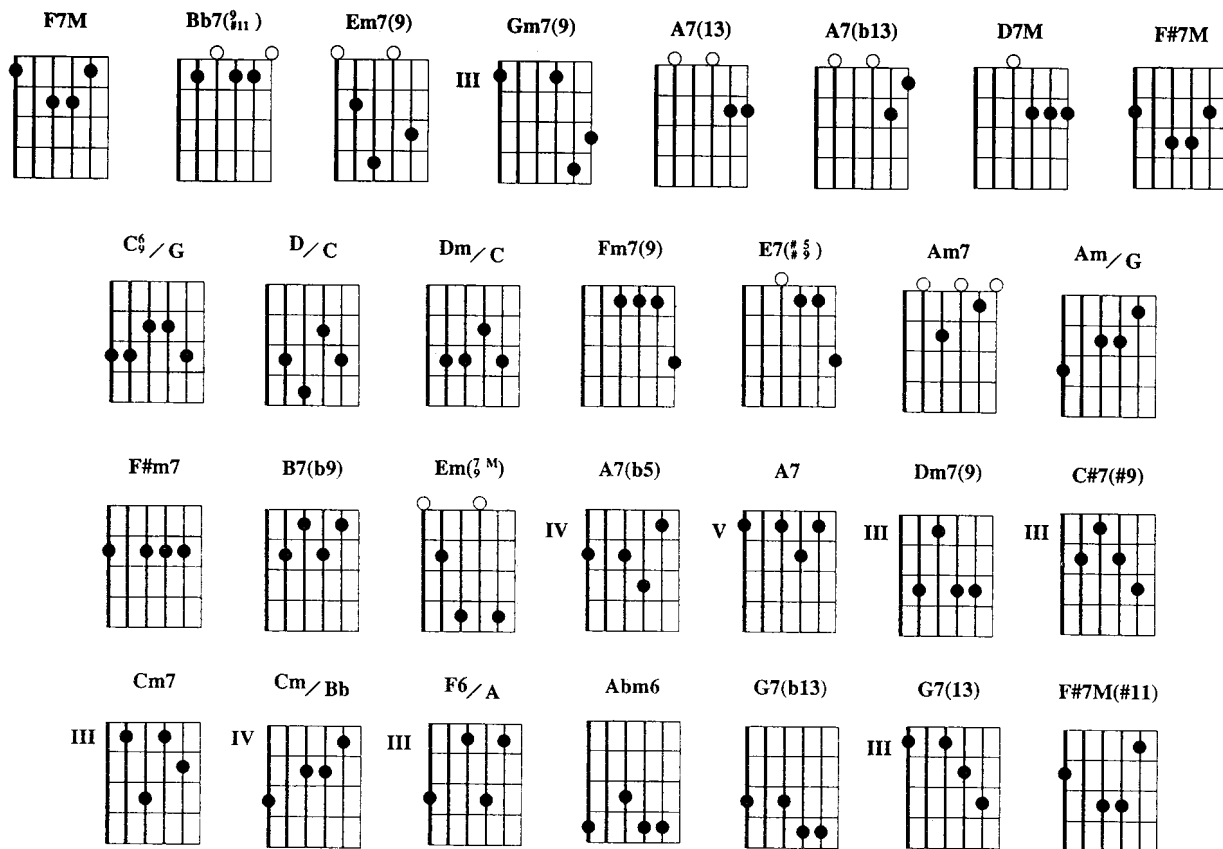
F#m7 B7(b9) Em7(9) Em7M(9) A7(b5) A7

Dm7(9) C#7(#9) Cm7 Cm7/Bb F6/A Abm6 G7(#5)

Cm7 Cm7/Bb F6/A G7(13) AD E F7M

Bb7(#11) Em7(9) Gm7(9) A7(13) A7(b13)

D7M F#7M F#7M(#11)



Introdução: F7M / / / Bb7(9#11) / / / Em7(9) / / / Gm7(9) / A7(13) A7(b13) D7M / / / F#7M / / / / / /

C#9/G / / / / / / / D/C / / / / / / / Dm/C / / / / / / /
Ou—ve Fe—cha os o—lhos, meu amor É noi—te ain—da Que

Fm7(9) / / / E7(#9) / / / Am7 / / / Am/G / / / F#m7 / / / B7(b9) / / /
silên—cio... E nós dois Na triste—za de de—pois A

Em7(9) / Em(7M) / A7(b5) / A7 / Dm7(9) / / / C#7(#9) / / / Cm7 / Cm/Bb / F6/A /
con—templar O gran—de céu do adeus... Ah, não

Abm6 G7(b13) Cm7 / Cm/Bb / F6/A / G7(13) / C#9/G / / / / / / D/C / /
exis—te paz Quan—do o a—deus e—xis—te E é tão tris—te

/ / / / / Dm/C / / / / / / Fm7(9) / / / E7(#9) / / / Am7 / / /
o nos—so amor Oh! vem comi—go Em silên—cio... Vem olhar

Am/G / / / F#m7 / / / B7(b9) / / / Em7(9) / Em(7M) / A7(b5) / A7 / F7M /
Es—ta noite ama—nhe—cer I—lu—minar Aos nos—sos passos tão

/ / Bb7(9#11) / / / Em7(9) / / / Gm7(9) / A7(13) A7(b13) D7M / / /
sozinhos Todos os caminhos Todos os carinhos Vem raiando a madru—gada Mú—sica no

F#7M / / / / / / F#7M(#11)
céu...

CANÇÃO DA TERRA

Edu Lobo e Ruy Guerra

MODERATO

$F\sharp^7(b5)$ $A^7(b5)$ $F\sharp^7(b5)$ $A^7(b5)$ $F\sharp^7(b5)$ $A^7(b5)$ $F\sharp^7(b5)$ $A^7(b5)$

$Ab^7(b5)$ $A\sharp^7(b5)$ $Ab^7(b5)$ Gm Gm^7 $C^7(9)$

Gm^7 A/G Ab/G Gm^7 A/G Ab/G

Gm^7 $C^7(9)$ Gm^7 $Gm(b6)$ Gm^6

Gm^7 Gm^6 $Fm^7(7b)$ Fm^7 Fm^6

$G^7(b13)$ Cm^7 Cm^7/Bb $Am^7(b5)$ $D^7(b9)$ Gm^7

$Am^7(b5)$ $D^7(b9)$ Gm^7 A/G Ab/G Gm^7

Handwritten musical notation for guitar, featuring chords and melodic lines. The notation includes:

- Chords: A/G , $A\flat/G$, Gm^7 , $C^7(9)$, $F\sharp^7(b5)$, $A^7(b5)$, $F\sharp^7(b5)$, $A^7(b5)$, $F\sharp^7(b5)$, $A^7(b5)$, $A\flat^7(b5)$, $A\sharp^7(b5)$, $A\flat^7(b5)$, Gm , $Gm^9(7M)$.
- Melodic lines: Three staves of music with various note values and accidentals.
- Annotations: "3 X'S" in a box, "RALL" with a dashed line.

Handwritten musical notation for guitar, featuring chords and melodic lines. The notation includes:

- Chords: $F\sharp^7(b5)$, $A^7(b5)$, $A\flat^7(b5)$, Gm , Gm^7 , $C^7(9)$, A/G , $A\flat/G$, $Gm(b6)$, $Gm6$, $Fm(7M)$, Fm^7 , $Fm6$, $G^7(b13)$, Cm^7 , $Cm/B\flat$, $Am^7(b5)$, $D^7(b9)$, $Gm(7^M)$.
- Melodic lines: Three staves of music with various note values and accidentals.
- Annotations: "RALL" with a dashed line.

Handwritten musical notation for guitar, featuring chords and melodic lines. The notation includes:

- Chords: $F\sharp^7(b5)$, $A^7(b5)$, $F\sharp^7(b5)$, $A^7(b5)$, $F\sharp^7(b5)$, $A^7(b5)$, $F\sharp^7(b5)$, $A^7(b5)$, $A\flat^7(b5)$, $A^7(b5)$, $A\flat^7(b5)$, Gm , Gm^7 , $C^7(9)$, $F\sharp^7(b5)$, $A^7(b5)$, $F\sharp^7(b5)$, $A^7(b5)$, $F\sharp^7(b5)$, $A^7(b5)$, $F\sharp^7(b5)$, $A^7(b5)$, $A\flat^7(b5)$, $A^7(b5)$, $A\flat^7(b5)$, Gm^7 , A/G , $A\flat/G$, Gm^7 , $C^7(9)$, Gm^7 .
- Melodic lines: Three staves of music with various note values and accidentals.
- Annotations: "RALL" with a dashed line.

/ Gm(b6) / Gm6 / Gm7 Gm6 Fm(7M) / Fm7 /
 Sem ter nação para viver Sem ter um chão para plantar Sem ter amor para

Fm6 / G7(b13) / Cm7 Cm/Bb Am7(b5) D7(b9) Gm7 /
 Sem ter voz livre pra cantar É, meu Pai morreu

Am7(b5) D7(b9) Gm7 / A/G Ab/G Gm7 /
 meu pai morreu Salve meu Pai, o teu filho nasceu Salve meu Pai,

A/G Ab/G Gm7 / C7(9) / Gm7 / Gm(b6) / Gm6 /
 o teu filho nasceu É preciso ter força pa—ra amar E o amor é

Gm7 Gm6 Fm(7M) / Fm7 / Fm6 /
 luta que se ga—nha É preciso ter terra pra morar E o trabalho que é

Gm(b13) / Cm7 Cm/Bb Am7(b5) D7(b9) Gm7 / Am7(b5) D7(b9)
 ser teu Só teu, de mais ninguém Só teu, de mais

Gm7 / A/G Ab/G Gm7 / A/G Ab/G Gm7 /
 Salve meu Pai, o teu filho cresceu Salve meu Pai, o teu filho cresceu

Gm7 / Gm(b6) / Gm6 / Gm7 Gm6
 E muito mais é preciso é não deixar Que amanhã por amor possas es—quecer

Fm(7M) / Fm7 / Fm6 / G7(b13) /
 Que quem manda na terra tu—do quer E nem o que é teu bem vai querer

Cm7 Cm/Bb Am7(b5) D7(b9) Gm7 / Am7(b5) D7(b9)
 Por bem, não vai, não vai Por bem, não vai, não vai

/ A/G Ab/G Gm7 / A/G Ab/G Gm7 / C7(9) /
 Salve meu Pai, o teu filho viveu Salve meu Pai, o teu filho viveu

Am(b5) A7(b5) F#7(b5) A7(b5) F#7(b5) A7(b5) F#7(b5) A7(b5) Ab7(b5) A7(b5) Ab7(b5) / Gm / / /
 lo—rum bererê O—lo—rum bererê O—lo—rum ici beobá

CASA FORTE

Edu Lobo

Allegro

First system of musical notation. The top staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. It contains two measures of eighth-note chords: Am6(7)/D and Gm6(7)/D. The bottom staff is in bass clef and contains two measures of single notes: D and G.

Second system of musical notation. The top staff is in treble clef and contains four measures of half notes: D, G, F, and E. The bottom staff is in bass clef and contains four measures of chords: Dm6, Dm6(7M), Dm6(7), and Dm6. The word "canto" is written above the first measure.

Third system of musical notation. The top staff is in treble clef and contains four measures of eighth-note chords: Bb7(9)/D, Bb7(9)/D, Bb6, and Bb6. The bottom staff is in bass clef and contains four measures of single notes: D, G, F, and E.

Fourth system of musical notation. The top staff is in treble clef and contains four measures of half notes: D, G, F, and E. The bottom staff is in bass clef and contains four measures of chords: Dm6, Dm7(b6), Dm7(11), and Dm7(b6). The word "canto" is written above the first measure.

2.

First system of musical notation (measures 1-4):

- Measure 1: $Dm7(b9)$
- Measure 2: $Eb7M(6/9)$
- Measure 3: .
- Measure 4: $Dm7(11)$

Second system of musical notation (measures 5-8):

- Measure 5: $Dm7(11)$
- Measure 6: $Eb7M(6/9)$
- Measure 7: .
- Measure 8: $D7M(6/9)$

Third system of musical notation (measures 9-12):

- Measure 9: $C7M(6/9)$
- Measure 10: $C7(9)_4$
- Measure 11: .
- Measure 12: $B7(9)_4$

Fourth system of musical notation (measures 13-16):

- Measure 13: $B7(9)_4$
- Measure 14: $C7(9)_4$
- Measure 15: .
- Measure 16: $B7(9)_4$

1. 2.

B $7(9)$ C $7(9)$ Eb $6(7M)$.1.

AO *f*

Am $6(7)/D$ Gm $6(7)/D$ Am $6(7)/D$ Gm $6(7)/D$

Am $6(7)/D$ Gm $6(7)/D$ 2

— REPETIR 4 VEZES —

Observação: a 6ª corda deve ser afinada em Ré.

Am $7(6)/D$ Gm $7(6)/D$ Dm 9 Dm $9(7M)$ Dm $7(9)$ Dm 9 Bb $7(9)/D$ Bb 6

Dm $7(b9)$ Dm $7(11)$ Eb $7M(9)$ Dm $7(11)$ D $7M(9)$ C $7(9)$ B $7(9)$

CANUDOS

Edu Lobo e Cacaso

Moderato

D7(13) *C7(13)/D* *D7(13)* *F#dim(b13)/D*

Ab(omit 3rd) #11 / D *G(omit 3rd) #11*

C(omit 3rd) #11 *CANTO*

D7/c *G7/D* *D7/c*

D7/c

G^7/B D^7/C
 D E/D
 $A^7_4(9)$ $A^7(b9)$ $D^7M(\sharp 5)$ D^7M
 D E/D
 $A^7_4(9)$ $A^7(b9)$ $D^7(13)$ $E^7(13)/D$
 $D^7(13)$ $F\sharp dim(b13)/D$
 AD **f** 3 VEZES

Observação: a 6ª corda deve ser afinada em Ré.

$D^7(13)$ V	$C^7(13)/D$ III	$F\sharp^o(b13)/D$ VIII	$A^b(\text{omit } 3 \sharp 11)/D$ VIII	$G(\text{omit } 3 \sharp 11)/D$ VII	$D(\text{omit } 3 \sharp 11)$	D/C
G^7/B	D	E/D	$A^7_4(9)$ III	$A^7(b9)$ II	$D^7M(\sharp 5)$ II	D^7M II

Introdução: D7(13) / C7(13) / D7(13) / F#°(b13)/D / D7(13) / C7(13)/D / D7(13) / F#°(b13)/D /

Ab(omit³ / #11) / D / / / / G(omit³ / #11) / D / / / / D(omit³ / #11) / / / / /

/ D/C / / / / / / / G7/B / / / / D/C / / / / / / /
Iambu—pe, Bom Conse—lho Jaco—bi—na, Xorroxó Monte Santo, Mundo No—vo

/ / G7/B / / / / D/C / / / / D / / / E/D / / / / A₄(9) / A7(b9)
Lagoi—nha, Quixadá Entre Rios, Belos Mon—tes Quem é es—se que

/ D7M(#⁵) / D7M / D / / / E/D / / / / A₄(9) / A7(b9) / D7(13) /
va—guei—-a? Conselheiro que tontei—-a E apei—-a sem chegar

C7(13)/D / D7(13) / F#°(b13)/D / D/C / / / / / / / G7/B / / /
Que horizon—te mais erran—te Que crendi—-ce mais

/ D/C / / / / / / / / / G7/B / / / / D/C / / /
descren—te Que descrença mais distan—te Que distân—cia mais presen—te

/ D / / / / E/D / / / / A₄(9) / A7(b9) / D7M(#⁵) / D7M / D / /
Que distância mais presen—te Desgover—no go—ver—nan—te Quanta gente

/ / E/D / / / / A₄(9) / A7(b9) / D7(13) / C7(13)/D / D7(13) / F#°(b13)/D /
confian—te Em Antô—nio pe—nitente Quando

D/C / / / / / / / G7/B / / / / D/C / / / / /
o céu vi—rasse a ter—ra Como um ri—o sem nascen—te Quando a espada

/ / / / / / / G7/B / / / / D/C / / / / D / / / / E/D / / /
entrar na pe—dra Quando o mar virar afluen—te Que paixão insa—tisfei—ta

/ A₄(9) / A7(b9) / D7M(#⁵) / D7M / D / / / E/D / / / / A₄(9)
Que vingan—ça mais de—men—te Virgem Santa decaí—da Satanás

/ A7(b9) / D7(13) / C7(13)/D / D7(13) / F#°(b13)/D / D/C / / / / / / G7/B /
c—ni—potente Baione—ta, faça ce—ga Parabe—lum,

/ / D/C / / / / / / / / / G7/B / / / / D/C / / / / D /
sacamar—te Sofrimento que rene—ga Desaven—ça que repar—te Entre Rios,

/ / E/D / / / / A₄(9) / A7(b9) / D7M(#⁵) / D7M / D / / / E/D
Belos Mon—tes Que distânci—a mais pre—sen—te Quanta gente confian—te

/ / / A₄(9) / A7(b9) / D7(13) / C7(13) / D7(13) / F#°(b13)/D /
Em Antô—nio pe—nitente

CANTO TRISTE

Edu Lobo e Vinicius de Moraes

First system of musical notation. The treble clef staff contains a triplet of eighth notes (F#, G, A) followed by a quarter note (Bb), a half note (C), and a quarter note (D). The bass clef staff contains a whole note (G). The key signature has one flat (Bb). The time signature is common time (C). Chords indicated below the staff are Gm7, Bbm6, and Bm7(b5).

Second system of musical notation. The treble clef staff contains a half note (Bb), a half note (C), a triplet of eighth notes (D, Eb, F), a quarter note (G), and a quarter note (A). The bass clef staff contains a whole note (Bb). Chords indicated below the staff are E7(#9), E7(b9), Gm7, Bbm7, and A7(b13).

Third system of musical notation. The treble clef staff contains a triplet of eighth notes (Bb, C, D), a quarter note (Eb), a half note (F), and a quarter note (G). The bass clef staff contains a whole note (Bb). Chords indicated below the staff are Dm, A7(b9), and Dm7(b9).

Fourth system of musical notation. The treble clef staff contains a triplet of eighth notes (F#, G, A), a quarter note (Bb), a half note (C), and a quarter note (D). The bass clef staff contains a whole note (Bb). Chords indicated below the staff are Dm7M(9), Dm7(9), Dm6, and Gm7M/Bb.

Fifth system of musical notation. The treble clef staff contains a half note (Bb), a half note (C), a triplet of eighth notes (D, Eb, F), a quarter note (G), and a quarter note (A). The bass clef staff contains a whole note (Bb). Chords indicated below the staff are A7(b9), Dm7M(9), Fm7M/Ab, and Abm6.

Handwritten musical score for guitar, featuring various chords and melodic lines across ten staves. The notation includes triads (3), trills, and specific chord voicings.

Staff 1: Gm^7 , $C^7_4(b9)$, $F\sharp m^7$

Staff 2: $B^7(b9)$, Eb^7M/Bb , Eb^7/Bb , A^7_4 , A^7

Staff 3: $Dm^7M(9)$, Dm^7M/F , $E^7(13)$, $E^7(b13)$

Staff 4: $A^7(b9)$, $D^7_4(9)$, $D^7(b9)$, Gm^7M

Staff 5: $C^7_4(b9)$, F^7M , Bb^7M

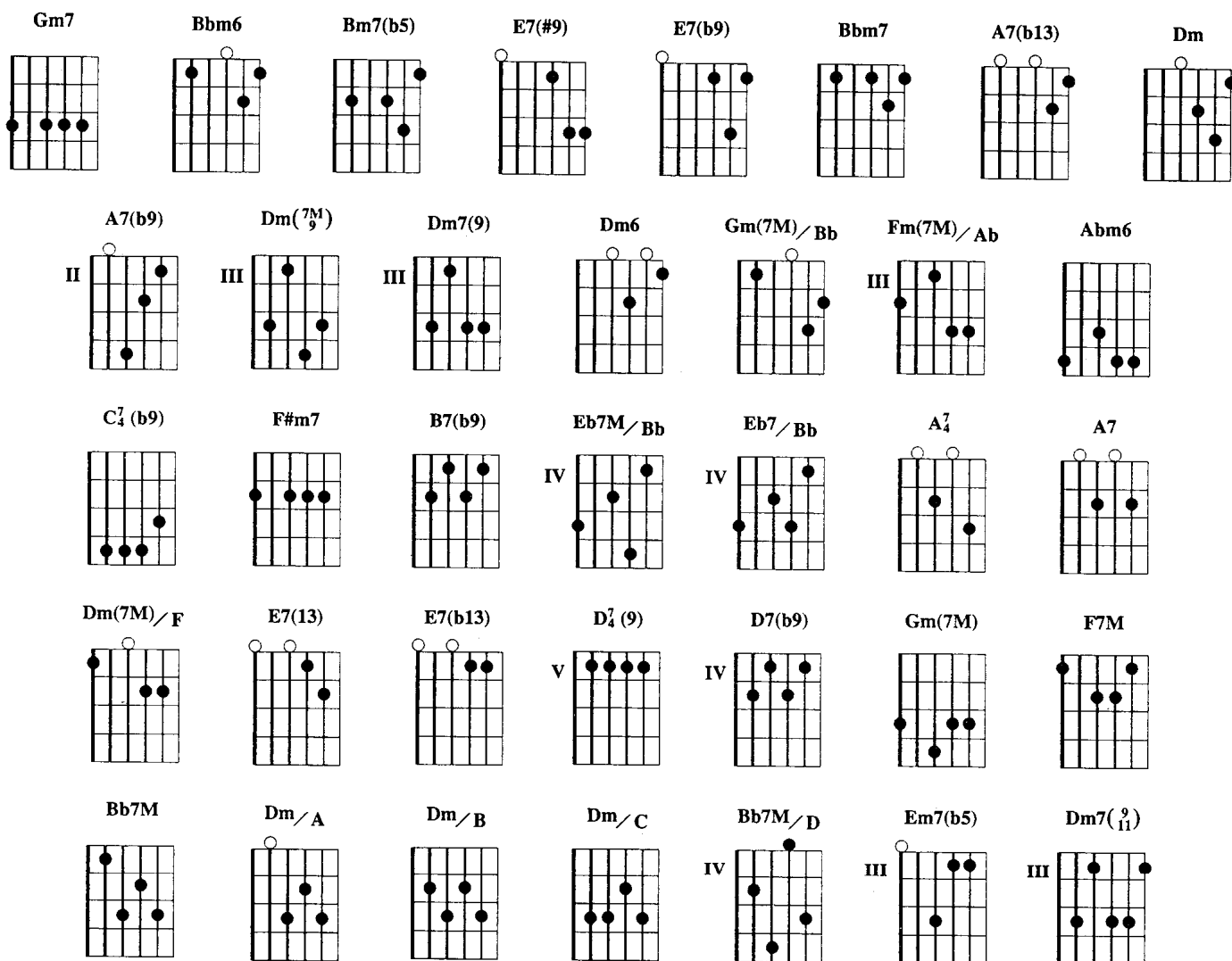
Staff 6: Dm/A , Dm/B , Dm/C

Staff 7: Bb^7M/D , $Em^7(b5)$, $A^7(b9)$, A^7

Staff 8: $Dm^7M(9)$, $Bm^7(b5)$, Bbm^7 , $A^7(b13)$, $Dm^7(11)$

Staff 9: RALL , e

Staff 10: TEMPO , (Instrumental)



Introdução: Gm7 / / / Bbm6 / / / Bm7(b5) / / / E7(#9) / E7(b9) / Gm7 / / / Bbm7 / A7(b13) /
Dm / / / A7(b9) / / / / / / /

Dm(^{7M}₉) / / / Dm7(9) / Dm6 / Gm(7M)/Bb / / / A7(b9) / / /
Por—que sem—pre fos—te A pri—mave—ra em mi—nha vi—da

Dm(^{7M}₉) / / / Fm(7M)/Ab / Abm6 / Gm7 / / / C⁷₄(b9) / / / F#m7 / / /
Vol—ta pa—ra mim Des—pon—ta no—vamen—te no meu can—to

B7(b9) / / / Eb7M/Bb / Eb7/Bb / A⁷₄ / A7 / Dm(^{7M}₉) / / / Dm(7M)/F /
Eu te a—mo tanto mais Te que—ro tanto mais

/ / E7(13) / E7(b13) / A7(b9) / / / Dm(^{7M}₉) / / / Dm7(9) / Dm6
Ah! quan—to tem—po faz par-tis—te Co—mo a pri—mave—ra

/ Gm(7M)/Bb / / / A7(b9) / / / Dm(^{7M}₉) / / / Fm(7M)/Ab / Abm6 / Gm7 / / /
Que também te viu partir Sem um adeus sequer E na—da

/ C⁷₄(b9) / / / F#m7 / / / B7(b9) / / / Eb7M/Bb / Eb7/Bb / A⁷₄ /
exis—te mais em mi—nha vi—da Como um carinho teu

A7 / **Dm**(^{7M}₉) / / / **Dm**(7M)/F / / / **E7**(13) / **E7**(b13) / **A7**(b9) / / /
 Como um silêncio teu Lembra um sorriso teu Tão tris—te

D₄(9) / / / **D7**(b9) / / / **Gm**(7M) / / / **C**₄(b9) / / / **F7M** / / / **Bb7M** / / /
 Ah! lua sem com—paixão Sempre a va—gar no céu Onde

Dm/A / / / **Dm**/B / / / **Dm**/C / / / **Bb7M**/D / / / **Em7**(b5) / /
 x esconde a mi—nha bem-ama—da On—de a minha namora—da Vai e diz

/ / **A7**(b9) / / / **Dm**(^{7M}₉) / / / **Dm7**(9) / **Dm6** / /
 a ela as minhas penas E que eu peço Peço ape—nas que e—la lem—bre As nossas

Gm(7M)/Bb / / / **A7**(b9) / / / **Dm**(^{7M}₉) / / / **Fm**(7M)/Ab / **Abm6** / **Gm7** / / /
 bo—ras de poesia As noi—tes de paixão E diz—lhe da

C₄(b9) / / / **F#m7** / / / **B7**(b9) / / / **Eb7M**/Bb / **Eb7**/Bb / **A**₄ / **A7**
 suda—de em que me vis—te Que estou sozi—nho Que

/ **Dm**(^{7M}₉) / / / **Dm**(7M)/F / / / **E7**(13) / **E7**(b13) / **A7**(b9) / / / **Dm**(^{7M}₉) / / / **Bm7**(b5) / / /
 x existe Meu can—to triste Na so—li—dão

Bbm7 / / **A7**(b13) / / **Dm7**(⁹₁₁) / /

CHEGANÇA

Edu Lobo e Oduvaldo Viana Filho

Moderato

Modérato

A/G G/F A/G G/F A/G G/F A/G B/A A/G

A/G G/F A/G G/F A/G G/F A/G B/A A/G

A/G *canto* B/A A/G B/A

A/G D^m7(b5) G#7(b13) C#m7(b5) F#7(b13) Bm7(9) E7(13)

A6 B/A A/G B/A

A6 A7(9) 3 A7(9) G#m7 C#7(b9)

F#m7m F#m7 F#m7/E D#m7(b5) D#7m E7(b9) E7(b9)

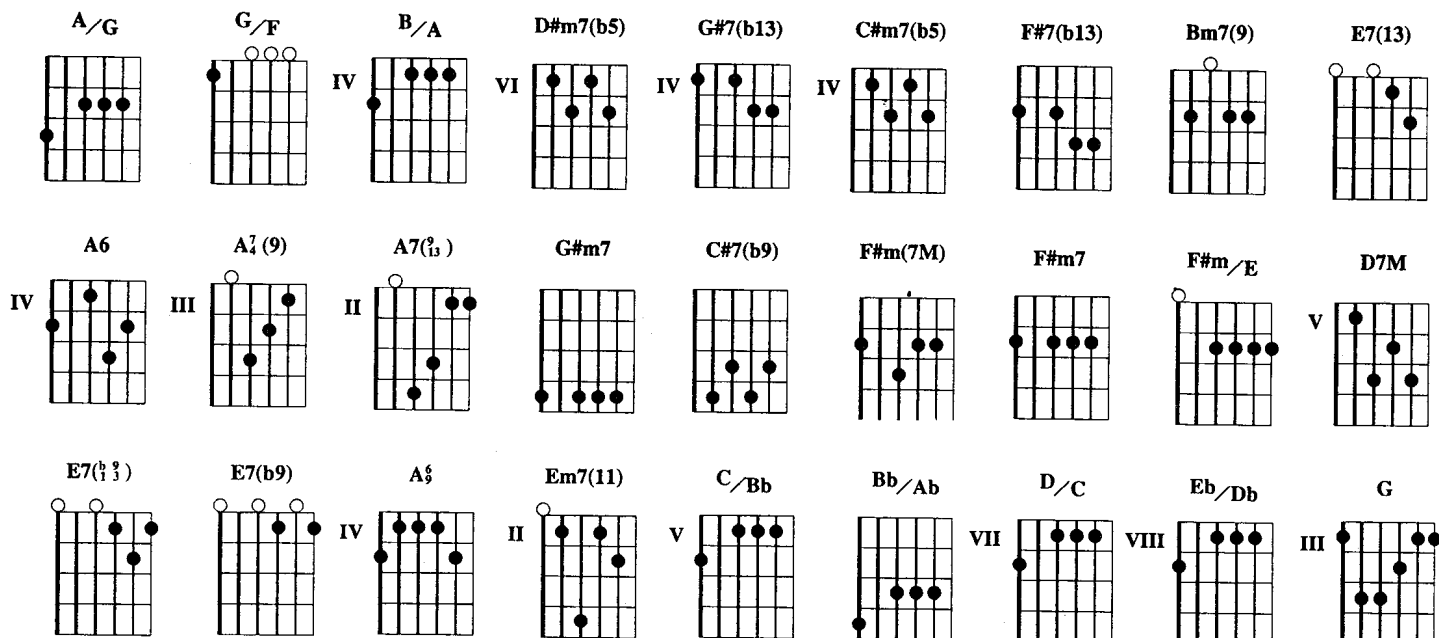
(instrumental)

Handwritten musical score with guitar chords and a Segno sign.

Chords and Notation:

- A^6 (canto)
- $Em^7(11)$
- A^6
- $Em^7(11)$
- A^6
- B/A
- A/G
- B/A
- A/G
- 8^a G/F
- dal Segno
- al
- B/A
- C/bb
- Bb/Ab
- C/Bb
- Bb/Ab
- Bb/Ab
- C/Bb
- D/C
- Eb/db

The score consists of seven staves of music. The first three staves contain melodic lines with various chords. The fourth staff includes a Segno sign and a double bar line. The fifth and sixth staves continue the melodic lines with more chords. The seventh staff shows a final melodic phrase.



Introdução: A/G G/F A/G G/F A/G G/F A/G B/A A/G G/F A/G G/F A/G G/F A/G B/A A/G

/ B/A / A/G B/A / A/G
Estamos chegando, daqui e dali E de todo lugar que se tem pra partir

/ B/A / A/G B/A / A/G /
Estamos chegando, daqui e dali E de todo lugar que se tem pra partir

D#m7(b5) G#7(b13) C#m7(b5) F#7(b13) Bm7(9) E7(13) A6 / B/A
Trazendo na chegada Foice velha, mu—lher no—va E uma quadra de

/ A/G / B/A / A6 / A4(9) / A7(13) / G#m7
es—peran—ça E uma quadra de es—peran—ça Ah! se viver fos—se chegar

/ C#7(b9) / F#m(7M) F#m7 F#m/E / D#m7(b5) D7M E7(13) E7(b9) A6 /
Ah! se viver fosse chegar Chegar

Em7(11) / A6 / Em7(11) / A6 /
sem parar Parar pra casar Casar e os fi—lhos es—palhar Pôr o mundo, num

Em7(11) / A6 / B/A / A/G / B/A
tal de rodar Pôr o mundo, num tal de rodar O mundo, num tal de

/ A/G G/F A/G G/F A/G G/F A/G B/A A/G G/F A/G G/F A/G G/F A/G
rodar

B/A C/Bb Bb/Ab C/Bb Bb/Ab C/Bb Bb/Ab C/Bb D/C Eb/Db / / / G

CHORO BANDIDO

Edu Lobo e Chico Buarque

First system of musical notation. Treble and bass staves. Chord: $Dm7$. Marking: *Rit.*

Second system of musical notation. Chords: $Fm(7M)/Ab$, $Fm7/Ab$, $Fm6/Ab$, $Fm(7M)$, $Fm7$.

Third system of musical notation. Marking: *(canto)*. Chords: $Bb7(9)$, $A7(b9)$, $Dm7M(9)$, $Dm7(9)$, $G7(9)$, $G7(b5)$, $G7(9_{13})$, $G7(\#9_{b13})$. Marking: *RALL...*. Tempo: *A TEMPO*.

Fourth system of musical notation. Chords: $C7M(9)$, $E7(b9)$, $Am7(11)$, $D7(\#11)$, $Dm7M(9)$, $Dm7(9)$.

$G7(9)_4$ $G7(9)$ $C7M(\sharp 5)$ $C7M$ $F\sharp m7(9)$

$B7(b^9_{13})$ $E\dim(add\ 9)$ $E7M(9)$

$A\sharp m7(b5)$ $D\sharp 7$ $A7(9)$ $G\sharp 7M$ $G\sharp 7(\sharp 5)$ $F\sharp 7(b5)$ $F\sharp 7(\sharp 11)$

$E7M(9)$ $C\sharp m7M(9)$ $C\sharp m7(9)$ $A7M$

$G\sharp 7(9)_4$ $G\sharp 7(9)$ $C\sharp m7(b5)$ $F\sharp 7(9)_4$ $F\sharp 7(9)$

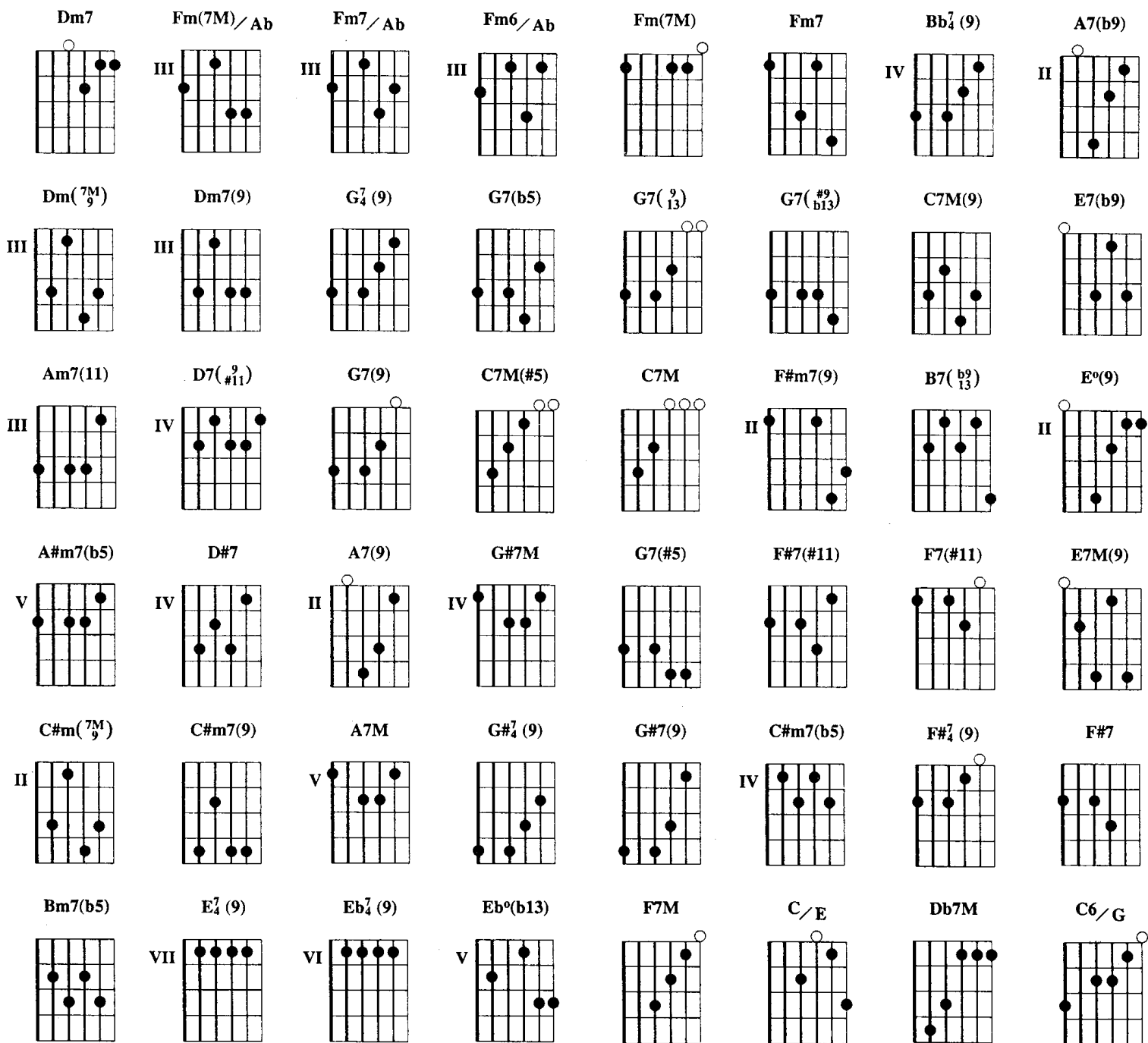
$Bm7(b5)$
 $E7_4(9)$
 $Eb7_4(9)$
 $Dm7M(9)$
 $Dm7(9)$

$G7_4(9)$
 $G7(b5)$
 $G7(13)$
 $G7(\sharp 9)$
 $C7M(9)$
 $E7(b9)$
 $Am7(11)$
 $D7(\sharp 11)Eb_9b13$

$G7_4(9)$
 $F7M$

C/E
 $Dm7(9)$
 $Db7M$

$C6/G$



Introdução: Dm7 / / / Fm(7M)/Ab / Fm7/Ab / Fm6/Ab / / Fm(7M) / Fm7 / Bb7(9) / A7(b9) /
 Dm(7M) / Dm7(9) / G7(9) G7(b5) G7(9/13) G7(#9/b13) C7M(9) / E7(b9) / Am7(11)
 Mesmo que os cantores sejam falsos como eu Serão bonitas, não importa São bonitas
 / D7(9/11) / Dm(7M) / Dm7(9) / G7(9) G7(9) / / C7M(#5) / / / C7M / / / F#m7(9)
 as canções Mesmo miseráveis os poetas Os seus versos serão bons Mesmo
 / / / B7(b9/13) / / / Eo(9) / / / E7M(9) / / / A#m7(b5) /
 porque as notas eram surdas Quando um deus sonso e ladrão Fez das tripas
 / D#7 / A7(9) / G#7M / G7(#5) / F#7(#11) / F7(#11) / E7M(9) / / /
 a primeira lira Que animou todos os sons E daí nasceram as
 C#m(7M) / C#m7(9) / A7M / / / G#7(9) / / G#7(9) C#m7(b5) / / /
 baladas E os arroubos de bandidos como eu Cantando assim: Você nasceu

F#⁷₄(9) / / **F#7** **Bm7(b5)** / / / **E⁷₄(9)** / / **Eb⁷₄(9)** **Dm(^{7M}₉)** / **Dm7(9)** **G⁷₄(9)**
 pra mim Você nasceu pra mim Mesmo que você feche os ouvidos

G7(b5) **G7(⁹₁₃)** **G7(^{#9}_{b13})** **C7M(9)** / **E7(b9)** / **Am7(11)** / **D7(⁹_{#11})** / **Dm(^{7M}₉)** /
 E as janelas do vestido Minha musa vai cair em tentação Mesmo porque

Dm7(9) / **G⁷₄(9)** **G7(9)** / / **C7M(#5)** / / / **C7M** / / / **F#m7(9)** / / / **B7(^{b9}₁₃)**
 estou falando grego Com sua imaginação Mesmo que você fuja de mim Por

/ / / **E⁹(9)** / / / **E7M(9)** / / / **A#m7(b5)** / / / **D#7** / **A7(9)**
 labirintos e alcapões Saiba que os poetas como os cegos Podem ver na

/ **G#7M** / **G7(#5)** / **F#7(#11)** / **F7(#11)** / **E7M(9)** / / / **C#m(^{7M}₉)** /
 escuri-dão E eis que, menos sábios do que antes Os seus

C#m7(9) / **A7M** / / / **G#⁷₄(9)** / / **G#7(9)** **C#m7(b5)** / / / **F#⁷₄(9)** / / **F#7**
 lábios ofegantes Não de se entregar assim: Me leve até o fim

Bm7(b5) / / / **E⁷₄(9)** / / **Eb⁷₄(9)** **Dm(^{7M}₉)** / **Dm7(9)** / **G⁷₄(9)** **G7(b5)** **G7(⁹₁₃)**
 Me leve até o fim Mesmo que os romances sejam falsos como o nosso

G7(^{#9}_{b13}) **C7M(9)** / **E7(b9)** / **Am7(11)** / **D7(⁹_{#11})** **Eb⁹(b13)** / / **G⁷₄(9)** / / /
 São bonitas, não importa São bonitas as canções Mesmo sendo errados os

/ / / / **F7M** / / **C/E** / / **Dm7(9)** / / **Db7M** / / **C6/G**
 amantes Seus amores serão bons

CIDADE NOVA

Edu Lobo e Ronaldo Bastos

Andante

Eb^{7M}_9 $Eb^9(b13)$ Fm/Eb Fm^{b6}/Eb Fm^6/Eb

$Eb^{7M}(9)$ $G^7_M(\sharp 11)$

canto

$G^7_M(\sharp 11)$ $Bb^7_4(9)$ $Bb^7(b9)$

$Eb^{7M}(9)Eb^9(b13)$ $Eb^{7M}(9)Eb^9(b13)$ $Cm^7(9)$ $F^7(13)$

Bb^{7M} Bb^{7M}/A Gm^7 Gm^7/F $Em^7(9)$

$A^7(13)$ $A^7(b13)$ $D^{7M}(9)$

$Bb^7_4(9)$ $Bb^7_4(9)$ $Bb^7(b9)$ $Eb^{7M}(9)$ $Eb^9(b13)$

$Eb7M(9)$ $Eb9(b13)$ $Dm7$ $G7(13)$ $Db7(\#9)$ $C7M(9)$

$Bb7_4(9)$ $Eb7M(9)$ $Eb9(b13)$ $Eb7M(9)$ $G7M_6(\#11)$

$G7M_6(\#11)$ $Bb7_4(9)$ $Bb7(13)$

$Bbm7(6)$ $Ab7M$ $Ab6$ $Abm7(6)$

$Gb7M$ $Gb6$ $Gbm7(6)$ $Fb7M(\#5)$

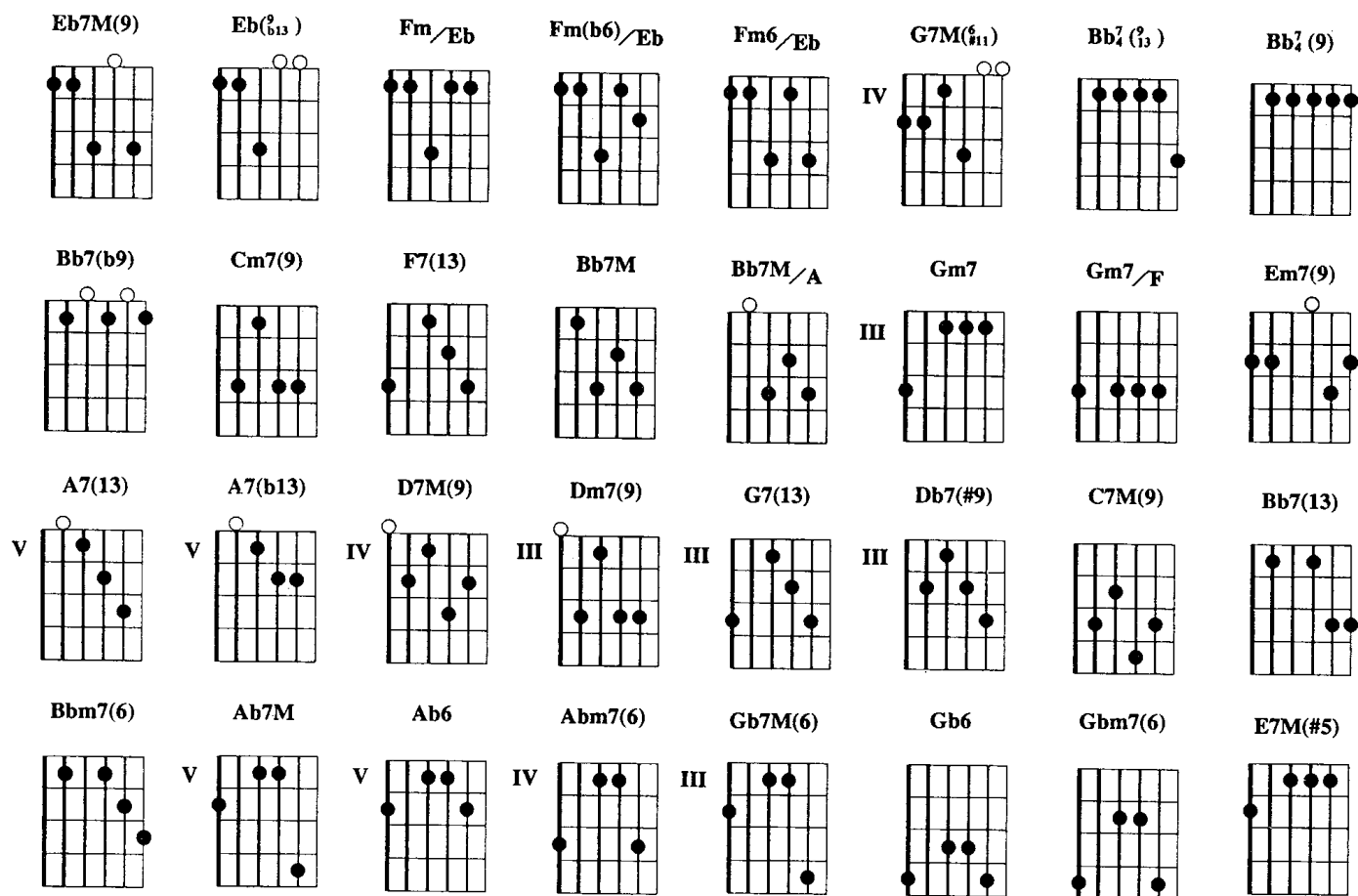
$Bb7_4(9)$ $Eb7M(9)$ $Eb9(b13)$ $Eb7M(9)$

$G7M_6(\#11)$ $Bb7_4(9)$

$Bb7(9)$ $Eb7M(9)$ $Eb9(b13)$ $G7M_6(\#11)$

1. $Eb7M(9)$ $Eb9(b13)$ 2. $G7M_6(\#11)$

Observação: a 6ª corda deve ser afinada em Ré



Introdução: Eb7M(9) / Eb(9b13) / Fm/Eb / Fm(b6)/Eb Fm6/Eb Eb7M(9) / Eb(9b13) / Fm/Eb / Fm(b6)/Eb

Fm6/Eb

Eb7M(9) / / / / / / / G7M(9b11) / / / / / / / Bb7(9b13) /
Tal—vez ainda possa te encontrar Longe do tempo e dos so—nhos

/ / Bb7(9) / Bb7(b9) / Eb7M(9) / Eb(9b13) / Eb7M(9) / Eb(9b13) / Cm7(9) / / / F7(13)
Lon—ge do lu—ar Ho—je

/ / / Bb7M / Bb7M/A / Gm7 / Gm/F / Em7(9) / / /
ve—nho de ou—tra ter—ra Da cidade no—va Da

A7(13) / A7(b13) / D7M(9) / / / / / / Bb7(9b13) / / Bb7(9) / Bb7(b9) /
bei—ra do mar Nem sei mais Histórias quase nada

Eb7M(9) / Eb(9b13) / Eb7M(9) / Eb(9b13) / Dm7(9) / / / G7(13) / Db7(#9) /
Nem sei mais Dos sonhos que pensei

C7M(9) / / / Bb7(9) / / / Eb7M(9) / Eb(9b13) / Eb7M(9) / G7M(9b11)
Não que—ro me lembrar De tantas noites que perdi

/ / / / / Bb7(9) / / Bb7(13) / Bbm7(6) /
Pelos caminhos de on—de eu vim De longe eu vim Na vira—ção

/ / Ab7M / Ab6 / Abm7(6) / / / Gb7M / Gb6 / Gbm7(6) / / /
No ven—to nem perce—bi Nos teus o—lhos a soli—dão O

E7M(#5) / / / Bb7(9) / / / Eb7M(9) / Eb(9) / Eb7M(9) / / / G7M(11)
tem—po Mas eu sei Que ainda volta a clarear

/ / / / / Bb7(9) / / / Bb7(9) / / / Eb7M(9) / / /
Pra te fazer mais feliz Só, só pra te ale—grar

Eb(9) / / / Bb7(9) / / / Bb7(9) / / / G7M(11)
É, só Só pra te ale—grar

CONSIDERANDO

Edu Lobo e Capinan

Handwritten musical score for "CONSIDERANDO" by Edu Lobo and Capinan. The score is written on ten staves, featuring various musical notations including chords, melodic lines, and rhythmic markings.

Staff 1: Treble clef, C major key signature. Chords: $Gm7(b5)$, $C7(b9)$, $Gb7(\#11)$, $F\#m7(b5)$.

Staff 2: Treble clef. Chords: $B7(b9)$, $F7(\#11)$, $Em7(9)$, $F\#m7(9)$, $G7M$, $G\#m7(b5)$, $A7sus$, $A7(9)$.

Staff 3: Bass clef, D major key signature. Chord: $D7M$. Rhythmic markings: 3, 3, 3, 3, $D7(9)$. The word "canto" is written below the staff.

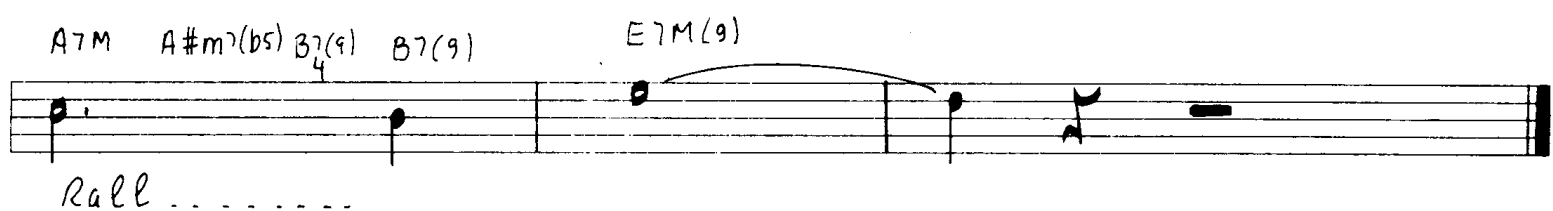
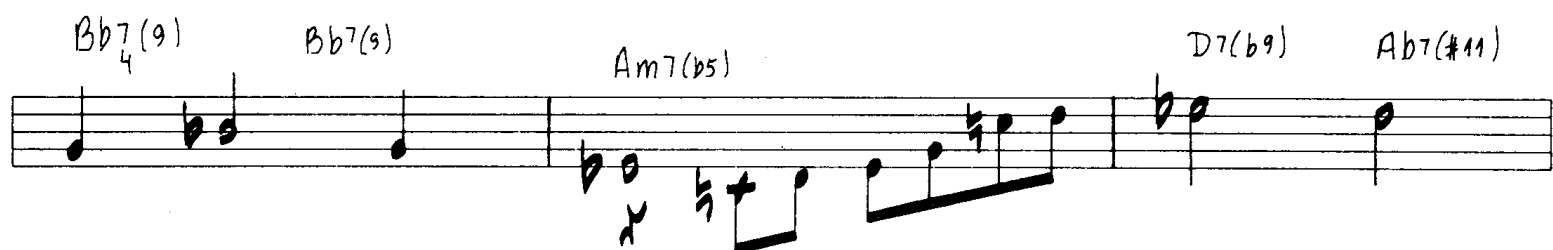
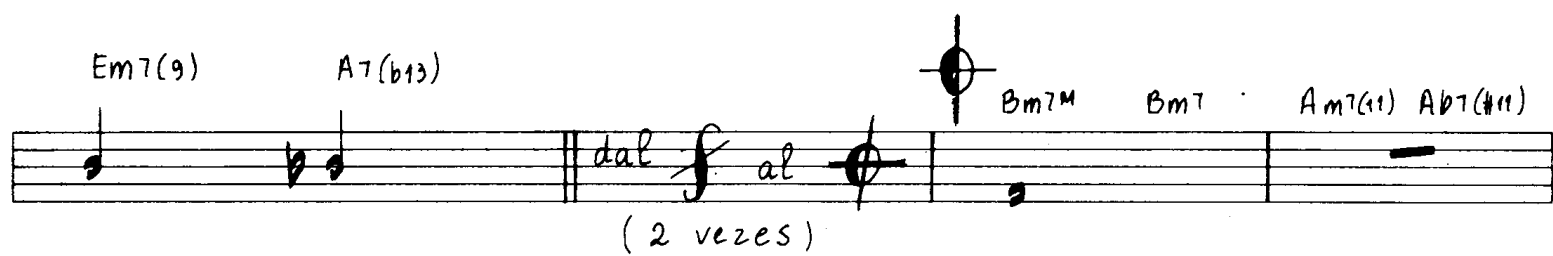
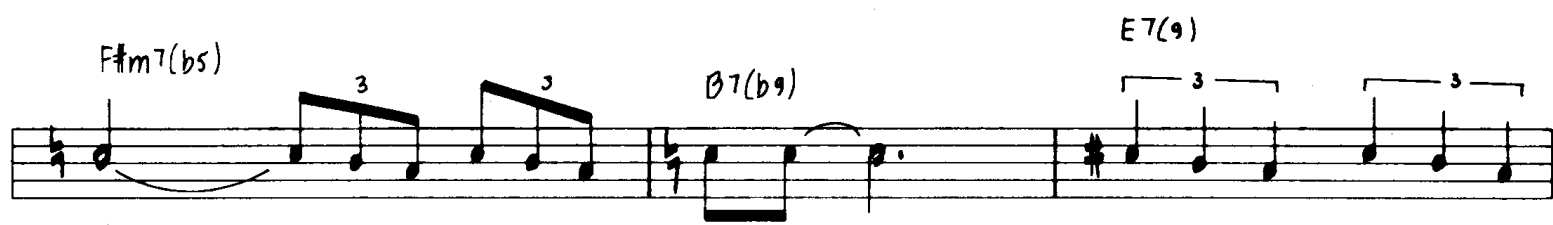
Staff 4: Bass clef. Chords: $D7(9)$, $D7(9)$, $D7(b9)$, $C\#m7(b5)$, $F\#7(b5)$, $F\#7(b13)$. Rhythmic markings: 3, 3.

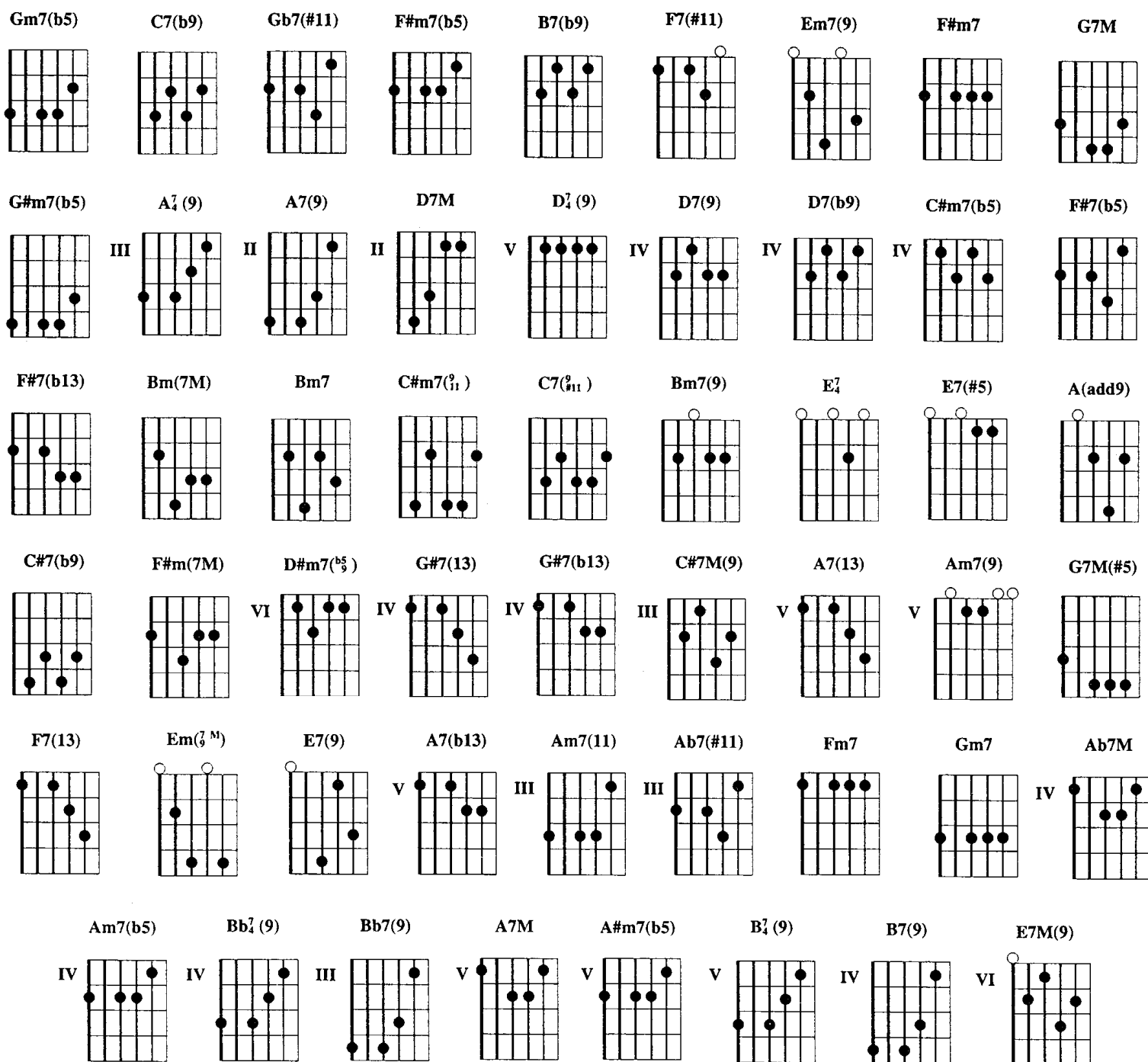
Staff 5: Bass clef. Chords: $Bm(7M)$, $Bm7$, $C\#m7(9)$, $C\#7(\#11)$, $Bm7(9)$, $E7(4)$, $E7(\#5)$.

Staff 6: Bass clef. Chords: $A\ add\ 9$, $C\#7(b9)$, $F\#m(7M)$, $D\#m7(b5)$. Rhythmic marking: 3.

Staff 7: Bass clef. Chords: $G\#7(13)$, $G\#7(b13)$, $C\#7M(9)$, $A7(9)$, $A7(13)$. Rhythmic marking: 3.

Staff 8: Bass clef. Chords: $Am7(9)$, $D7(9)$, $D7(b9)$, $G7M(\#5)$, $F7(13)$, $Em7M(9)$, $Em7(9)$. Rhythmic markings: 3, 3, 3, 3.





Introdução: Gm7(b5) / / / C7(b9) / Gb7(#11) / F#m7(b5) / / / B7(b9) / F7(#11) / Em7(9) / F#m7 /

G7M G#m7(b5) A4(9) A7(9)

D7M / / / / D4(9) / / / / D7(9) D7(b9) C#m7(b5) / /
 Consi—derando os meus erros E pequenos acertos Eu me achei

/ F#7(b5) / F#7(b13) / Bm(7M) / Bm7 / C#m7(9) / C7(9) / Bm7(9) / /
 no direito De, ao me—nos, pedir Um alívio

/ E4 / E7(#5) / A(add9) / C#7(b9) / F#m(7M) / / / D#m7(b5) / /
 pro meu peito Menos peso pro meu di—a Na carência

/ G#7(13) / G#7(b13) / C#7M(9) / / / A4(9) / A7(13) / D7M / / /
 dos meus bei—jos Maldi—to bem da poesi—a Consi—derando o

/ / / D4(9) / / / / D7(9) D7(b9) C#m7(b5) / / / F#7(b5) /
 naufrágio A rotina dos bar—cos Eu me achei no direito De,

F#7(b13) / Bm(7M) / Bm7 / C#m7(9) / C7(9) / Bm7(9) / / / E4 / E7(#5) /
 ao me—nos, pedir Tempo claro pro meu ru—mo

A(add9) / C#7(b9) / F#m(7M) / / / D#m7(9) / / / G#7(13) /
 E nos tempo—rais da fe—bre De quem fuma, de quem be—be

G#7(b13) / C#7M(9) / / / A4(9) / A4(13) / Am7(9) / / / D7(9) / D7(b9) /
 As lon—gas noi—tes vazias Eu sou o homem comum

G7M(#5) / F7(13) / Em(6M) / Em7(9) / F#m7(b5) / / / B7(b9) / / / E7(9)
 Eu sou a mulher da rua O vagabundo poeta O

/ / / Em7(9) / A7(b13) / D7M / / / / / D4(9) / / / /
 na—vegante da lu—a Consi—derando os meus erros E modestos acer—tos

D7(9) D7(b9) C#m7(b5) / / / F#7(b5) F#7(b13) / Bm(7M) / Bm7 / Am7(11) /
 Eu me achei no direito De, ao me—nos, pedir

Ab7(#11) / G#m7(b5) / / / C#7(b9) / / / Gm7(b5) / / /
 Que o claro cruel da lu—a Que o fogo feroz do

C7(b9) / / / Fm7 / Gm7 / Ab7M / Am7(b5) / Bb4(9) / / Bb7(9) Am7(b5) / / /
 di—a Paguem o preço da lembran—ça Das lon—gas noi—tes va—zias

D7(b9) / Ab7(#11) / G#m7(b5) / / / C#7(b9) / G7(#11) / F#m7 / G#m7 / A7M A#m7(b5) B4(9) E7M(9)

CORRIDA DE JANGADA

Edu Lobo e Capinan



First system of musical notation. It consists of two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The first measure contains the notes E and G. The second measure contains the notes A and G. The third measure contains the notes E and G. The fourth measure contains the notes Bb and A#.

Chords indicated below the staff: E G, A7(9), E G, Bb7(#11), A# m7(b5).

Second system of musical notation. It consists of two staves. The first measure contains the notes A and G. The second measure contains the notes G# and B. The third measure contains the notes C# and B. The fourth measure contains the notes C# and B.

Chords indicated below the staff: Am G, G#7(b13), C#7(b9, b13).

Third system of musical notation. It consists of two staves. The first measure contains the notes F# and C. The second measure contains the notes B and G. The third measure contains the notes E and G. The fourth measure contains the notes E and G.

Chords indicated below the staff: F#7(13), C7(9), B7(9), B7(9), E7M(9).

Fourth system of musical notation. It consists of two staves. The first measure contains the notes Bb and A. The second measure contains the notes B and G. The third measure contains the notes E and G. The fourth measure contains the notes E and G.

Chords indicated below the staff: Bb7(#11), B7(9), B7(9), E, Fm(7M, b6).

Fifth system of musical notation. It consists of two staves. The first measure contains the notes G#m(7M, b6), Bm(7M, b6), and B#m(7M, b6). The second measure contains the notes G#m(7M, b6), Bm(7M, b6), and B#m(7M, b6). The third measure contains the notes G#m(7M, b6), Bm(7M, b6), and B#m(7M, b6). The fourth measure contains the notes G#m(7M, b6), Bm(7M, b6), and B#m(7M, b6).

Chords indicated below the staff: G#m(7M, b6), Bm(7M, b6), B#m(7M, b6), (canto).

Handwritten musical notation for the first system, showing chords F#m7, B/A, E/G#, G#dim, F#m7, and B/A with corresponding melodic lines.

Handwritten musical notation for the second system, showing chords Bm7, E7, A#m7(b5), Am6, G#7(#5), and C#7(#9) with corresponding melodic lines.

Handwritten musical notation for the third system, showing chords F#7(13), B7(b9), E, Gdim, F#m7, and B/A with corresponding melodic lines.

Handwritten musical notation for the fourth system, showing chords E/G#, G#dim, F#m7, B/A, E7M(9), and C#7(b5) with corresponding melodic lines.

Handwritten musical notation for the fifth system, showing chords F#m7, F#7(#9), G#7(13), C#7(#9), F#7(13), and B7(b9) with corresponding melodic lines.

Handwritten musical notation for the first system, measures 1-3. The notation is on a single staff. Measure 1 contains a quarter note E and a triplet of eighth notes. Measure 2 contains a quarter note F# and a half note A# with a dim. marking. Measure 3 contains a quarter note C# and a triplet of eighth notes.

E F# / A# A $\frac{1}{2}$ dim. C#m7

Handwritten musical notation for the second system, measures 4-6. Measure 4 contains a quarter note E/G# and a half note G $\frac{1}{2}$ dim. Measure 5 contains a quarter note Bm7. Measure 6 contains a quarter note A/C# and a half note D/c.

E/G# G $\frac{1}{2}$ dim Bm7 A/C# D/c

Handwritten musical notation for the third system, measures 7-9. Measure 7 contains a quarter note E. Measure 8 contains a quarter note E/D. Measure 9 contains a quarter note B/F# and a triplet of eighth notes.

E E/D B/F#

Handwritten musical notation for the fourth system, measures 10-12. Measure 10 contains a quarter note C7M/B. Measure 11 contains a quarter note C#7/B. Measure 12 contains a quarter note D6/B and a triplet of eighth notes.

C7M/B C#7/B D6/B

Handwritten musical notation for the fifth system, measures 13-15. Measure 13 contains a quarter note B $\frac{7}{4}$ (b9). Measure 14 contains a quarter note E. Measure 15 contains a quarter note F#m7 and a half note B/A.

B $\frac{7}{4}$ (b9) E F#m7 B/A

Handwritten musical notation for the first system. The notation consists of a single staff with notes and rests. Below the staff, the following chords are written: E/G#, G#dim, F#m7, B/A, E/G#, and G#dim.

Handwritten musical notation for the second system. The notation consists of a single staff with notes and rests. Below the staff, the following chords are written: F#m7, B/A, E/G#, G#dim, F#m7, and B/A.

Handwritten musical notation for the third system. The notation consists of a single staff with notes and rests. Below the staff, the following chords are written: E/G#, F#/A#, A#dim, C#m7, and C#m/B.

Handwritten musical notation for the fourth system. The notation consists of a single staff with notes and rests. Below the staff, the following chords are written: A#m7(b5), D#7(b9), G#m7(b5), C#7(b9), F#7(13), and B7(b9 13).

Handwritten musical notation for the fifth system. The notation consists of a single staff with notes and rests. Below the staff, the following chords are written: Bb7(#11), A0, F#2x's, and E6(9).

E6 	F#m7 	B/A 	E/G# 	G° 	Bm7 	E7 	A#m7(b5)
Am6 	G#7(#5) 	C#7(#9) 	F#7(13) 	B7(b9) 	E 	E7M(9) 	C#7(b5)
F7(#9) 	G#7(13) 	F#/A# 	A° 	C#m7 	A/C# 	D/C 	E/D
B/F# 	C7M/B 	C#7/B 	D6/B 	B4(b9) 	C#m/B 	D#7(b9) 	G#m7(b5)
C#7(b9) 	B7(b9) 	Bb7(#11) 	G#7(b13) 	C#7(b9) 	C7(9) 	B4(9) 	
B7(9) 	Fm(7M) 	G#m(7M) 	Bm(7M) 	Cm(7M) 	E6 		

E6 // // // **F#m7** **B/A** **E/G#** **G°** **F#m7**
 Meu mes—tre deu a par—tida É hora, vamos embora Pros rumos do litoral

B/A **Bm7** **E7** **A#m7(b5)** **Am6** **G#7(#5)**
 Vamos embora Na volta eu venho ligei—ro É hora, vamos embora Na volta

C#7(#9) **F#7(13)** **B7(b9)** **E** **G°** **F#m7** **B/A** **E/G#** **G°** **F#m7**
 eu chego primei—ro Pra tomar teu coração É hora, vamos embo—ra

B/A **E7M(9)** **C#7(b5)** **F#m7** **F7(#9)** **G#7(13)** **C#7(#9)** **F#7(13)**
 É hora, vamos embora É hora, vamos embo—ra É hora,

B7(b9) **E** / **F#/A#** **A°** **C#m7** / **E/G#** **G°** **Bm7** / **A/C#**
 vamos embora Viração, virando vai Olha o vento, a embarcação Minha jangada não

D/C **E** / **E/D** / **B/F#** / **C7M/B** / **C#7/B** /
 é navio, não Não é vapor nem a—vião Mas carrega mui—to amor Dentro

D6/B / **B₄(b9)** / / / **E** / **F#m7** **B/A** **E/G#**
 do meu co—ração Sou meu mestre, meu proeiro Sou segundo, sou primeiro Olha

G° **F#m7** **B/A** **E/G#** **G°** **F#m7** **B/A** **E/G#** **G°** **F#m7**
 a reta de chegar Olha a reta de chegar Mestre, proeiro, segundo, primeiro Reta de chegar

B/A **E/G#** / **F#/A#** **A°** **C#m7** **C#m/B**
 Reta de chegar Meu barco é procissão Minha terra é minha igreja Minha noiva é meu

A#m7(b5) **D#7(b9)** **G#m7(b5)** **C#7(b9)** **F#7(13)** **B7(b₁₃⁹)**
 rosário No seu corpo eu vou rezar Minha noiva é meu rosário No seu corpo eu vou

Bb7(#11) / / / **A#m7(b5)** / **Am6** / **G#7(b13)** / **C#7(b₁₃⁹)** / **F#7(13)** **C7(9)** **B₄(9)** **B7(9)** **E7M(9)** / **Bb7(#11)** /
 rezar

A#m7(b5) / **Am6** / **G#7(b13)** / **C#7(b₁₃⁹)** / **F#7(13)** **C7(9)** **B₄(9)** **B7(9)** **E** **Fm(^{7M}_{b6})** **G#m(^{7M}_{b6})** **Bm(^{7M}_{b6})** **Cm(^{7M}_{b6})** / /

CORRUPÇÃO

Edu Lobo

Moderato

Ad lib (bamboo - flutes)

A

canto

D⁷ G⁷/D Em⁷(b5)/D Am⁷(b5)/D D⁷ G⁷/D Edim/D Am⁷(b5)/D

D⁷ G⁷/D Em⁷(b5)/D Am⁷(b5)/D D⁷ G⁷/D Em⁷(b5)/D Am⁷(b5)/D

B

G⁷(9)

E⁷(9) A⁷(9)

D7 G7/D Em7(b5)/D Am7(b5)/D D7 G7/D Edim/D Am7(b5)/D

— AD (A)

B7(#9)/D D7(#9) #11 B7(#9)/D D7(#9) #11

IMPRO (ad lib) G7(9) G7(9) G7(9) G7(9) G7(9)

E7(9) A7(#9) A7(#9) A7(#9)

Handwritten musical notation for guitar, featuring a system of two staves. The first staff contains a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The second staff contains a bass line with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords and a repeat sign.

Chords and notation in the first system:

- Staff 1: D7, G7/D, Em7(b5)/D, Am7(b5)/D, D7, G7/D, Edim/D, Am7(b5)/D
- Staff 2: D7, G7/D, Em7(b5)/D, Am7(b5)/D, D7, G7/D, Edim/D, Am7(b5)/D

Repeat sign: AD (A) C/REP. (B) E

Handwritten musical notation for guitar, featuring a system of two staves. The first staff contains a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The second staff contains a bass line with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords and a repeat sign.

Chords and notation in the second system:

- Staff 1: D7, G7/D, Em7(b5)/D, Am7(b5)/D, D7, G7/D, Em7(b5)/D, Am7(b5)/D
- Staff 2: D7, G7/D, Em7(b5)/D, Am7(b5)/D, D7, G7/D, Em7(b5)/D, Am7(b5)/D

Handwritten musical notation for guitar, featuring a system of two staves. The first staff contains a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The second staff contains a bass line with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords and a repeat sign.

Chords and notation in the third system:

- Staff 1: B7(#9)/D, D7(#9)/D, B7(#9)/D, D7(#9)/D
- Staff 2: B7(#9)/D, D7(#9)/D, B7(#9)/D, D7(#9)/D

Handwritten musical notation for guitar, featuring a system of two staves. The first staff contains a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. The second staff contains a bass line with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various chords and a repeat sign.

Chords and notation in the fourth system:

- Staff 1: B7(#9)/D, D7(#9)/D, F7(#9)/D, F7(#9)/D
- Staff 2: B7(#9)/D, D7(#9)/D, F7(#9)/D, F7(#9)/D

The musical score is written for guitar in 2/4 time. The first system consists of two staves. The treble staff contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a half note B4. The bass staff contains a bass line starting with a quarter rest, followed by a half note D3, and then a quarter note G2. The second system shows a close-up of the fretboard with a D7(9) chord and a bass line. The treble staff shows the D7(9) chord with a 9th fret marker. The bass staff shows the bass line with a 7th fret marker.

Observação: a 6ª corda deve ser afinada em Ré.

The diagram shows 12 guitar chord shapes, each with a name and a fret number. The shapes are arranged in two rows. The first row contains: D7 (III), G7/D (III), Em7(b5)/D (III), Am7(b5)/D (III), E°/D (III), G7(9) (II), and E7(9) (II). The second row contains: A7(9) (V), B7(9)/D (IV), D7(9) (IV), F7(9)/D (VII), A7(#9) (VI), and D7(9) (IV).

DANÇA DA MEIA-LUA

Edu Lobo

Adagio

The musical score is written for piano and consists of 12 measures. The key signature has one flat (B-flat), and the time signature is common time (C). The piece is marked *Adagio*. The melody is written in the right hand, and the accompaniment is in the left hand. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. A triplet of eighth notes is marked with a '3' in measures 5 and 8. The final measure (measure 12) features a key change to D major, indicated by two sharps (F# and C#).

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a half note, a quarter note, and a beamed eighth-note pair. The bass staff contains a bass line with a half note, a quarter note, and a beamed eighth-note pair. The system concludes with a double bar line and a key signature change to one flat.

Second system of musical notation, continuing the melody and bass line. The treble staff features a series of beamed eighth notes. The bass staff contains a bass line with a half note, a quarter note, and a beamed eighth-note pair. The system concludes with a double bar line and a key signature change to two flats.

Third system of musical notation, continuing the melody and bass line. The treble staff features a series of beamed eighth notes. The bass staff contains a bass line with a half note, a quarter note, and a beamed eighth-note pair. The system concludes with a double bar line and a key signature change to three flats.

Fourth system of musical notation, continuing the melody and bass line. The treble staff features a series of beamed eighth notes. The bass staff contains a bass line with a half note, a quarter note, and a beamed eighth-note pair. The system concludes with a double bar line and a key signature change to four flats.

Fifth system of musical notation, continuing the melody and bass line. The treble staff features a series of beamed eighth notes. The bass staff contains a bass line with a half note, a quarter note, and a beamed eighth-note pair. The system concludes with a double bar line and a key signature change to five flats.

Da CAPO Al

This musical score is written for guitar and bass. It consists of three systems, each with two staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The guitar part (top staff) features a melodic line with eighth and sixteenth notes, while the bass part (bottom staff) provides a harmonic accompaniment with chords and single notes. The second system continues the melodic and harmonic development. The third system concludes the piece with a final melodic phrase and a sustained bass note. A 'RALL' (rallentando) marking is present in the third system, indicating a gradual deceleration of the tempo.

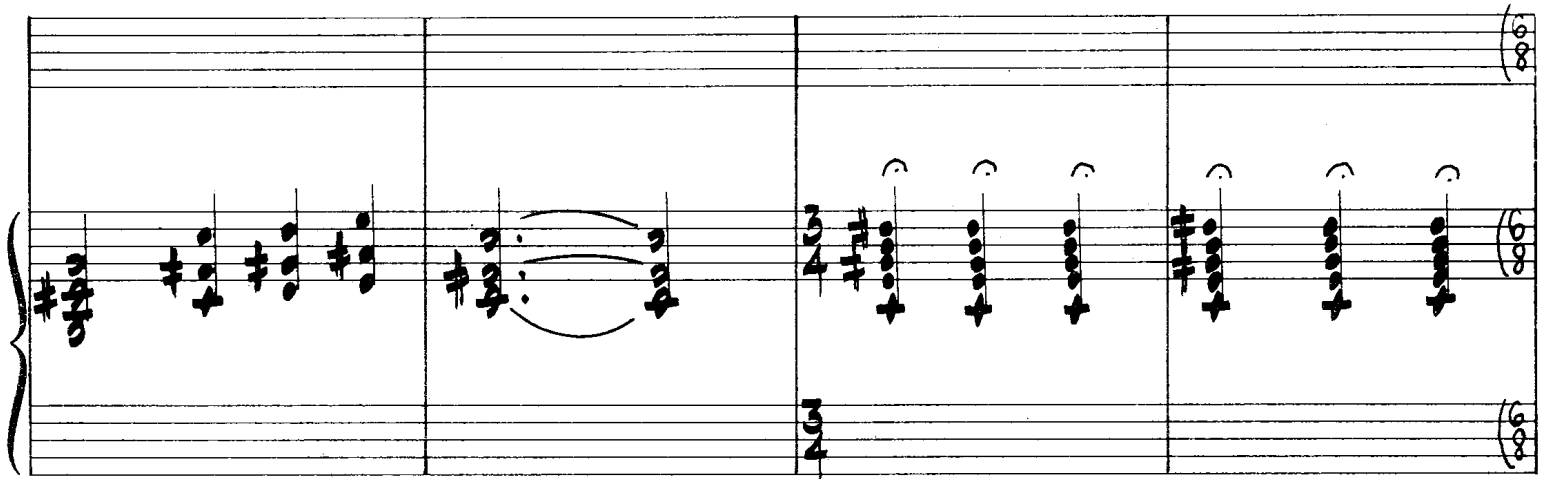
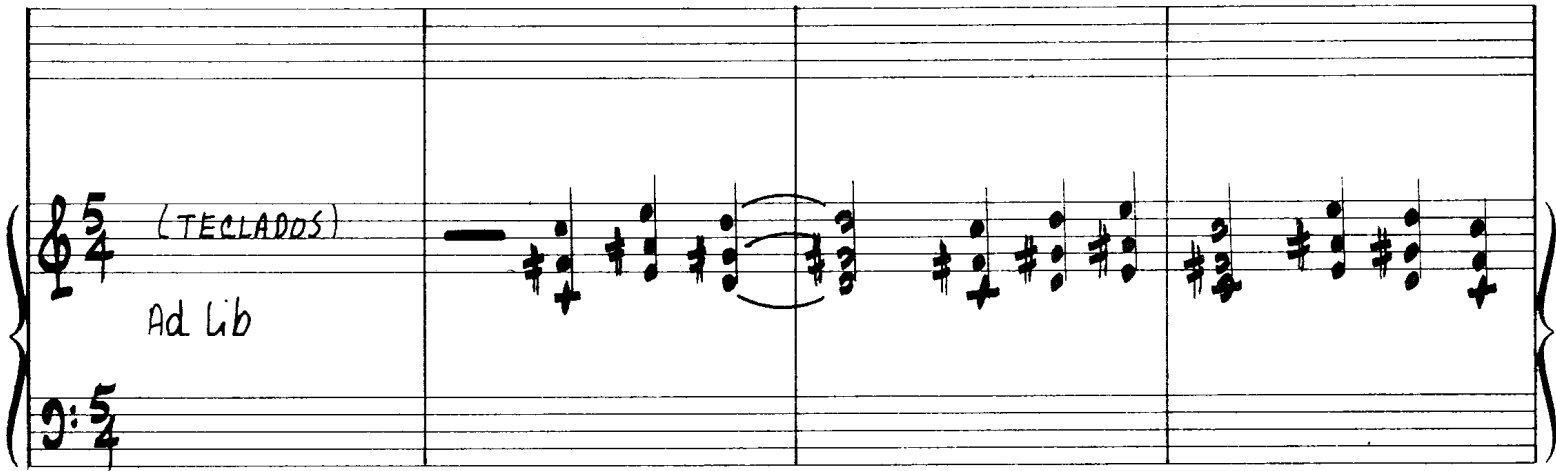
DANÇA DAS MÁQUINAS

Edu Lobo

Andante

(TECLADOS)

Ad Lib

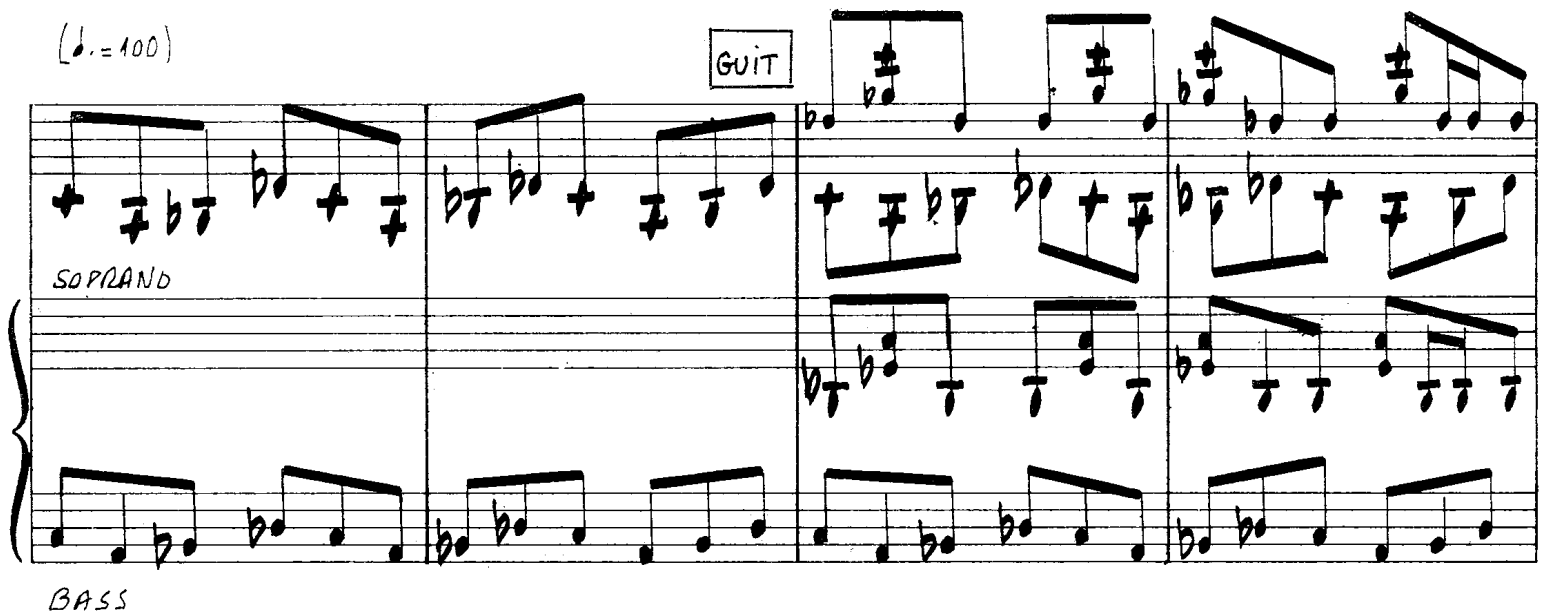


(♩. = 100)

SOPIRANO

BASS

GUÍ



SOPRANO & GUITAR

TECLADOS

COL SOPRANO

COL SOPRANO

COL SOPRANO

The musical score is written in a handwritten style. It consists of three systems of staves. The first system has four staves: the top staff is for Soprano, the second and third staves are for the Keyboard (right and left hands), and the fourth staff is an additional part. The second system has four staves: the top staff is for the Keyboard (right hand), the second and third staves are for the Keyboard (left hand), and the fourth staff is an additional part. The third system has four staves: the top staff is for the Keyboard (right hand), the second and third staves are for the Keyboard (left hand), and the fourth staff is an additional part. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Handwritten musical score for Soprano and Piano, measures 1-4. The Soprano part begins with a melodic line in the first measure, followed by a long note in the second measure, and then a more active line in the third and fourth measures. The Piano accompaniment provides harmonic support with chords and moving lines in both hands.

COL SOPRANO

Handwritten musical score for Soprano and Piano, measures 5-8. The Soprano part continues with a melodic line in the fifth measure, followed by a long note in the sixth measure, and then a more active line in the seventh and eighth measures. The Piano accompaniment provides harmonic support with chords and moving lines in both hands.

COL SOPRANO

Handwritten musical score for Soprano and Piano, measures 9-12. The Soprano part continues with a melodic line in the ninth measure, followed by a long note in the tenth measure, and then a more active line in the eleventh and twelfth measures. The Piano accompaniment provides harmonic support with chords and moving lines in both hands.

COL SOPRANO

REP. AD LIB

DESCOMPASSADO

Edu Lobo e Cacaso

Andante

First system of musical notation. Chords: $E^7(b9)$, $A \text{ add } 9$, $G\#m^7(11)$, $C\#^7(\#9)$, $G\#^7(\#11)$.

Second system of musical notation. Chords: $F\#m^7M$, $F\#m^7$, $D\#m^7(b5)$, $G\#^7(\#5)$, $C\#^7M(9)$.

Third system of musical notation. Chords: $F\#^7(b13)$, $B^7(13)$, $B^7(b13)$, $E^7(9)$, $E^7(b9)$.

Fourth system of musical notation. Chords: $A \text{ add } 9$, $G\#m^7(11)$, $C\#^7(\#9)$, $F\#m^7M$, $F\#m^7$.

Handwritten musical notation for the first system, measures 1-3. The notation is on a single staff with a treble clef. Measure 1 contains two eighth-note triplets: the first starts on D4 and the second on G#4. Measure 2 contains a single eighth note on C#5. Measure 3 contains two eighth-note triplets: the first starts on A4 and the second on A4. Chord symbols are written below the staff: D#m7(b5) and G#7(#5) for measure 1; C#7M(9) for measure 2; A7(9) and A7(b9) for measure 3.

Measures 1-3:

- Measure 1: $D\#m7(b5)$ $G\#7(\#5)$
- Measure 2: $C\#7M(9)$
- Measure 3: $A7(9)$ $A7(b9)$

Handwritten musical notation for the second system, measures 4-6. Measure 4 contains a single eighth note on A4. Measure 5 contains a half note on G#4, followed by an eighth-note triplet starting on D5. Measure 6 contains a dotted quarter note on G#4, followed by an eighth-note triplet starting on A4. Chord symbols are written below the staff: Am7(9) for measure 4; G#7(#5) and D7(b9) for measure 5; G#m7(b5) for measure 6.

Measures 4-6:

- Measure 4: $A m7(9)$
- Measure 5: $G\#7(\#5)$ $D7(b9)$
- Measure 6: $G\#m7(b5)$

Handwritten musical notation for the third system, measures 7-9. Measure 7 contains two eighth-note triplets: the first starts on G4 and the second on G4. Measure 8 contains a dotted quarter note on D5, followed by an eighth-note triplet starting on F#5. Measure 9 contains two eighth-note triplets: the first starts on Bb4 and the second on Bb4. Chord symbols are written below the staff: Gm6 for measure 7; D/F# for measure 8; Bb7(9) for measure 9.

Measures 7-9:

- Measure 7: $Gm6$
- Measure 8: $D/F\#$
- Measure 9: $Bb7(9)$

Handwritten musical notation for the fourth system, measures 10-12. Measure 10 contains two eighth-note triplets: the first starts on A4 and the second on A4. Measure 11 contains two eighth-note triplets: the first starts on A4 and the second on A4. Measure 12 contains two eighth-note triplets: the first starts on G4 and the second on G4. Chord symbols are written below the staff: A7(9) for measure 10; A7(b9) for measure 11; G7M(#11) for measure 12.

Measures 10-12:

- Measure 10: $A7(9)$
- Measure 11: $A7(b9)$
- Measure 12: $G7M(\#11)$

Handwritten musical notation for the fifth system, measures 13-15. Measure 13 contains a dotted quarter note on F#4, followed by an eighth-note triplet starting on G#4. Measure 14 contains a dotted quarter note on F#4, followed by an eighth-note triplet starting on A4. Measure 15 contains a dotted quarter note on B4, followed by an eighth-note triplet starting on C#5. Chord symbols are written below the staff: F#7(b9) and F#7(13) for measure 13; B7(13) for measure 14; B7(b13) for measure 15.

Measures 13-15:

- Measure 13: $F\#7(b9)$ $F\#7(13)$
- Measure 14: $B7(13)$
- Measure 15: $B7(b13)$

Handwritten musical notation on a five-line staff. The first measure contains a quarter note on E4 with a chord symbol $E^7(9)$ below it. The second measure contains a quarter note on G4 with a chord symbol $E^7(b9)$ below it. The third measure contains a triplet of eighth notes on F#4, G4, and A4, with a chord symbol A^{dim} below it.

Handwritten musical notation on a five-line staff. The first measure contains a quarter note on E4 with a chord symbol $A^{dim(7M)}$ below it. The second measure contains a quarter note on G#4 with a chord symbol $A^7M(\frac{6}{9})$ below it.

A collection of 28 guitar chord diagrams arranged in four rows. Each diagram shows a fretboard with dots indicating finger positions. Roman numerals (I-VII) are placed next to some diagrams to indicate the chord's position on the fretboard.

- Row 1: $E^7(b9)$, $A(add9)$, $G\#m7(11)$, $C\#7(\#9)$ (III), $G7(\#11)$, $F\#m(7M)$, $F\#m7$, $D\#m7(\frac{5}{9})$ (VI)
- Row 2: $G\#7(\frac{5}{9})$ (IV), $C\#7M(9)$ (III), $F\#7(b\frac{9}{13})$, $B7(13)$, $B7(b13)$, $E_4^7(9)$, $A_4^7(9)$ (III), $A7(b9)$ (II)
- Row 3: $Am7(9)$ (V), $D7(b9)$ (IV), $G\#m7(b5)$, $Gm6$, $D/F\#$, $Bb_4^7(9)$ (IV), $A7(\frac{9}{13})$ (II)
- Row 4: $G7M(\#11)$, $F\#7(\frac{5}{9})$, $F\#7(13)$, A° (VII), $A^\circ(7M)$ (VI), $A7M(\frac{5}{9})$ (VI)

E7(b9) / / / **A(add9)** / / / **G#m7(11)** / **C#7(#9)** **G7(#11)** **F#m(7M)** / **F#m7** /
Maré bravi——a Lá onde o vento assovi——a

D#m7(b 5) / **G#7(# 5)** / **C#7M(9)** / / / **F#7(b 2 13)** / / / **B7(13)** / **B7(b13)** /
Meu co——ração prin——cipi——a A ser escravo do amor

E4 (9) / **E7(b9)** / **A(add9)** / / / **G#m7(11)** / **C#7(#9)** / **F#m(7M)** / **F#m7** / **D#m7(b 5)** /
Acor——renta——do Num pé——de-vento vadi——o Cain——do

G#7(# 5) / **C#7M(9)** / / / **A4 (9)** / **A7(b9)** / **Am7(9)** / / / **G#7(# 5)** /
em todo desvão Entran——do em todo desvi——o

D7(b9) / **G#m7(b5)** / / / **Gm6** / / / **D/F#** / / / **Bb4 (9)** / / /
Descom——passa——do Sem le——tra e sem me——lodi——a Meu co——ração

/ **A4 (9)** / / / **A7(b 2 3)** / / / **G7M(#11)** / / / **F#7(b 2 3)** / / **F#7(13)**
sos——segado De rumo traçado Desapai——xonado Querendo vagar na

B7(13) / / / **B7(b13)** / / / **E4 (9)** / / / **E7(b9)** / / / **A°** / / / **A°(7M)** / / /
noi——te No di——a Descom——passa——do

A7M(9)

DONO DO LUGAR

Edu Lobo e Cacaso

First system of musical notation. The treble clef staff features a melody with a triplet of eighth notes (F4, G4, A4) and a triplet of eighth notes (B4, A4, G4). The piano accompaniment consists of a single chord, Cm7(9), in the right hand and a single chord, Cm7(9), in the left hand.

Second system of musical notation. The treble clef staff features a melody with a triplet of eighth notes (B4, A4, G4) and a triplet of eighth notes (F4, E4, D4). The piano accompaniment consists of a single chord, Ab7(#11)/C, in the right hand and a single chord, Ab7(#11)/C, in the left hand.

Third system of musical notation. The treble clef staff features a melody with a triplet of eighth notes (D4, E4, F4) and a triplet of eighth notes (G4, F4, E4). The piano accompaniment consists of a single chord, Bdim, in the right hand and a single chord, G7(b9, b13), in the left hand.

Handwritten musical score for the first system, featuring a treble and grand staff. The treble staff contains a melodic line with triplets indicated by a '3' over a bracket. The grand staff shows the corresponding chordal accompaniment. The system is divided into four measures with the following chord labels: Fm_9^6 , $E7(\sharp 9_{b13})$, $Am7(9)$, and $Am7(9)/G$.

Handwritten musical score for the second system, featuring a treble and grand staff. The treble staff contains a melodic line with triplets indicated by a '3' over a bracket. The grand staff shows the corresponding chordal accompaniment. The system is divided into three measures with the following chord labels: $Dm6(11)/F$, a double bar line with a repeat sign, and $E7(4)$.

Handwritten musical score for the third system, featuring a treble and grand staff. The treble staff contains a melodic line with triplets indicated by a '3' over a bracket. The grand staff shows the corresponding chordal accompaniment. The system is divided into three measures with the following chord labels: $E7(b9)$, $Am7(9)$, and a double bar line with a repeat sign.

Handwritten musical notation for the first system, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes in the first measure, followed by quarter notes in the second and third measures. The bass staff contains chords corresponding to the treble staff's notes.

Measures and Chords:

- Measure 1: $A_4^7(9)$
- Measure 2: $A_4^7(b_9^{13})$ and A/G
- Measure 3: $Db(\sharp 11)/F$

Handwritten musical notation for the second system, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes in the second measure, followed by quarter notes in the third and fourth measures. The bass staff contains chords corresponding to the treble staff's notes.

Measures and Chords:

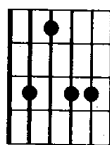
- Measure 1: $Db(\sharp 11)/F$
- Measure 2: $Cm^7(9)$ and $Ab^7(\sharp 11)/C$
- Measure 3: Fm^6/C and $Bdim$

Handwritten musical notation for the third system, featuring a treble and bass staff. The treble staff contains a triplet of eighth notes in the first measure, followed by quarter notes in the second and third measures. The bass staff contains chords corresponding to the treble staff's notes.

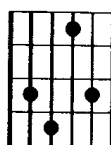
Measures and Chords:

- Measure 1: $Ebm^6(9_{11})/Gb$
- Measure 2: $Fm^6(9)$
- Measure 3: $Cm^7(9)$

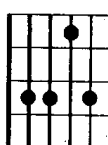
Cm7(9)



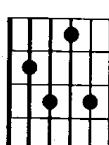
Ab7(#11)/C



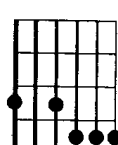
Fm6/C



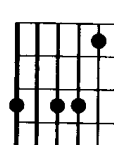
B°



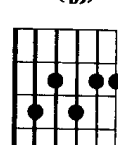
G7(b9)



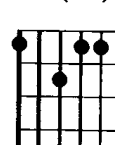
Gm7(11)



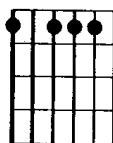
C7(b5)



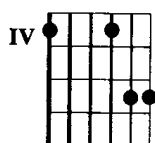
Fm(7M)



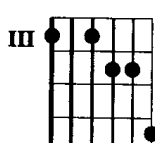
Fm7



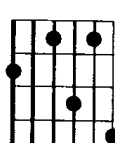
Abm6



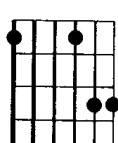
G7(#9)



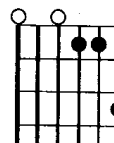
Ebm6(11)/Gb



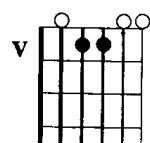
Fm6



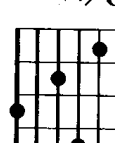
E7(#9)



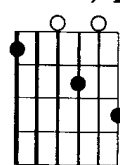
Am7(9)



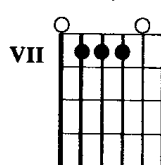
Am7(9)/G



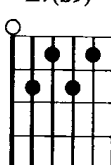
Dm6(11)/F



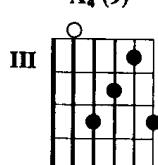
E4



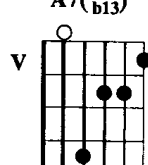
E7(b9)



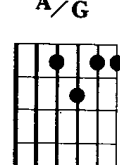
A4(9)



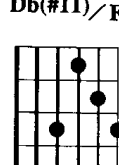
A7(b9)



A/G



Db(#11)/F



/ Cm7(9) / / / / / / / Ab7(#11)/C / / / / / Fm6/C /
 Se es—sa ru—a que a—travessa a mi—nha vi—da Fos—se mi—nha

/ / B° / G7(b9) / Cm7(9) / / / / / / Gm7(11) / / C7(b5) / / /
 Eu que—ri—a então cantar Pra afastar a so—lidão da minha

Fm(7M) / Fm7 / Abm6 / G7(#9) / Cm7(9) / Ab7(#11)/C / Fm6/C / B° / Cm7(9) / / /
 vi—da E a triste—za ir bater nou—tro lu—gar

Abm6 / G7(#9) / Cm7(9) / / / / / / / Ab7(#11)/C / / /
 Se es—sa ru—a que me deixa de parti—da Fos—se

/ / / Fm6/C / / / B° / G7(b9) / Cm7(9) / / / / / / Gm7(11) / / /
 mi—nha Eu man—dava te buscar Pra acalmar uma

C7(b5) / / / Fm(7M) / Fm7 / Abm6 / G7(#9) / Cm7(9) / Ab7(#11)/C / Fm6/C
 paixão da minha vi—da E a triste—za ir bater

/ B° / Ebm6(11)/Gb / / / Fm6 / E7(#9) / Am7(9) / / / Am7(9)/G / / /
 nou—tro lu—gar Se es—sa ru—a que cami—nha sem

Dm6(11)/F / / / / / E4 / / E7(b9) / / / Am7(9) / / / / /
 saí—da Fos—se mi—nha Co—mo do—no do lu—gar Não

/ A4(9) / / / A7(b9) / A/G / Db(#11)/F / / / / / Cm7(9) / Ab7(#11)/C
 fala—va do amor nes—sa mo—di—nha Pra tris—te—za

/ Fm6/C / B° / Ebm6(11)/Gb / / / Fm6 / / / Cm7(9)
 ir bater nou—tro lu—gar

Copyright by WARNER/CHAPPELL EDIÇÕES MUSICAIS LTDA.
 Rua General Rabelo, 43 - Rio de Janeiro - Brasil. Todos os direitos reservados.

Copyright by EDITORA MUSICAL ARLEQUIM LTDA.
 Rua Lisboa, 74 - São Paulo - Brasil. Todos os direitos reservados.

DOS NAVEGANTES

Edu Lobo e Paulo César Pinheiro

Andante

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody starting with a quarter rest, followed by eighth and quarter notes. The bottom staff is in bass clef and contains a single chord, D(#11), under the first measure. The system is divided into three measures.

Second system of musical notation. The top staff continues the melody with eighth and quarter notes, including a triplet of eighth notes. A fermata is placed over the first measure of the second staff. The bottom staff contains chords: D(#11) for the first measure, and D(#11), A/C#, Bm7, and Bm7/A for the subsequent measures. The system is divided into three measures.

Third system of musical notation. The top staff continues the melody with eighth and quarter notes, including a triplet of eighth notes. The bottom staff contains chords: A7(9) and A7(9#11) for the first measure, A7(9) for the second, and D(9#11) and A/C# for the third. The system is divided into three measures.

Fourth system of musical notation. The top staff continues the melody with eighth and quarter notes, including a triplet of eighth notes. The bottom staff contains chords: Bm7 and Bm7/A for the first measure, A7(9) and A7(9#11) for the second, and A7(9) and A7(9) for the third. The system is divided into three measures.

Handwritten musical notation for the first system, featuring three measures with triads and chords. The first measure contains a triad of D4, E4, and F4 with a '3' above it, and the chord $D7(9)_4$ below. The second measure contains a triad of G4, A4, and B4 with a '3' above it, and the chord $D7(9)$ below. The third measure contains a triad of C5, D5, and E5 with a '3' above it, and the chord $D7(b9_{13})$ below. The fourth measure contains a triad of F5, G5, and A5 with a '3' above it, and the chord $D7(b9_{13})$ below. The fifth measure contains a triad of B5, C6, and D6 with a '3' above it, and the chord $G7M(\#5)$ below. The sixth measure contains a triad of E6, F6, and G6 with a '3' above it, and the chord $G7M(\#5)$ below.

Handwritten musical notation for the second system, featuring three measures with triads and chords. The first measure contains a triad of A4, B4, and C5 with a '3' above it, and the chord $C7(9)$ below. The second measure contains a triad of D5, E5, and F6 with a '3' above it, and the chord $F\#7(13)$ below. The third measure contains a triad of G6, A6, and B6 with a '3' above it, and the chord $F\#7(b13)$ below. The fourth measure contains a triad of C7, D7, and E7 with a '3' above it, and the chord $B7(9)_4$ below. The fifth measure contains a triad of F7, G7, and A7 with a '3' above it, and the chord $B7(b9)$ below. The sixth measure contains a triad of B7, C8, and D8 with a '3' above it, and the chord $B7(b9)$ below.

Handwritten musical notation for the third system, featuring three measures with triads and chords. The first measure contains a triad of E5, F5, and G5 with a '3' above it, and the chord $E7(13)$ below. The second measure contains a triad of A5, B5, and C6 with a '3' above it, and the chord $E7(9)$ below. The third measure contains a triad of D6, E6, and F6 with a '3' above it, and the chord $A7(9)_4$ below. The fourth measure contains a triad of G6, A6, and B6 with a '3' above it, and the chord $A7(9)_4$ below. The fifth measure contains a triad of C7, D7, and E7 with a '3' above it, and the chord $A7(9)_4$ below. The sixth measure contains a triad of F7, G7, and A7 with a '3' above it, and the chord $A7(9)_4$ below.

Handwritten musical notation for the fourth system, featuring three measures with triads and chords. The first measure contains a triad of B5, C6, and D6 with a '3' above it, and the chord $A7(b9)$ below. The second measure contains a triad of E6, F6, and G6 with a '3' above it, and the chord $D9(\#11)$ below. The third measure contains a triad of A6, B6, and C7 with a '3' above it, and the chord $D9(\#11)$ below. The fourth measure contains a triad of D7, E7, and F7 with a '3' above it, and the chord $D9(\#11)$ below. The fifth measure contains a triad of G7, A7, and B7 with a '3' above it, and the chord $D9(\#11)$ below. The sixth measure contains a triad of C8, D8, and E8 with a '3' above it, and the chord $D9(\#11)$ below.

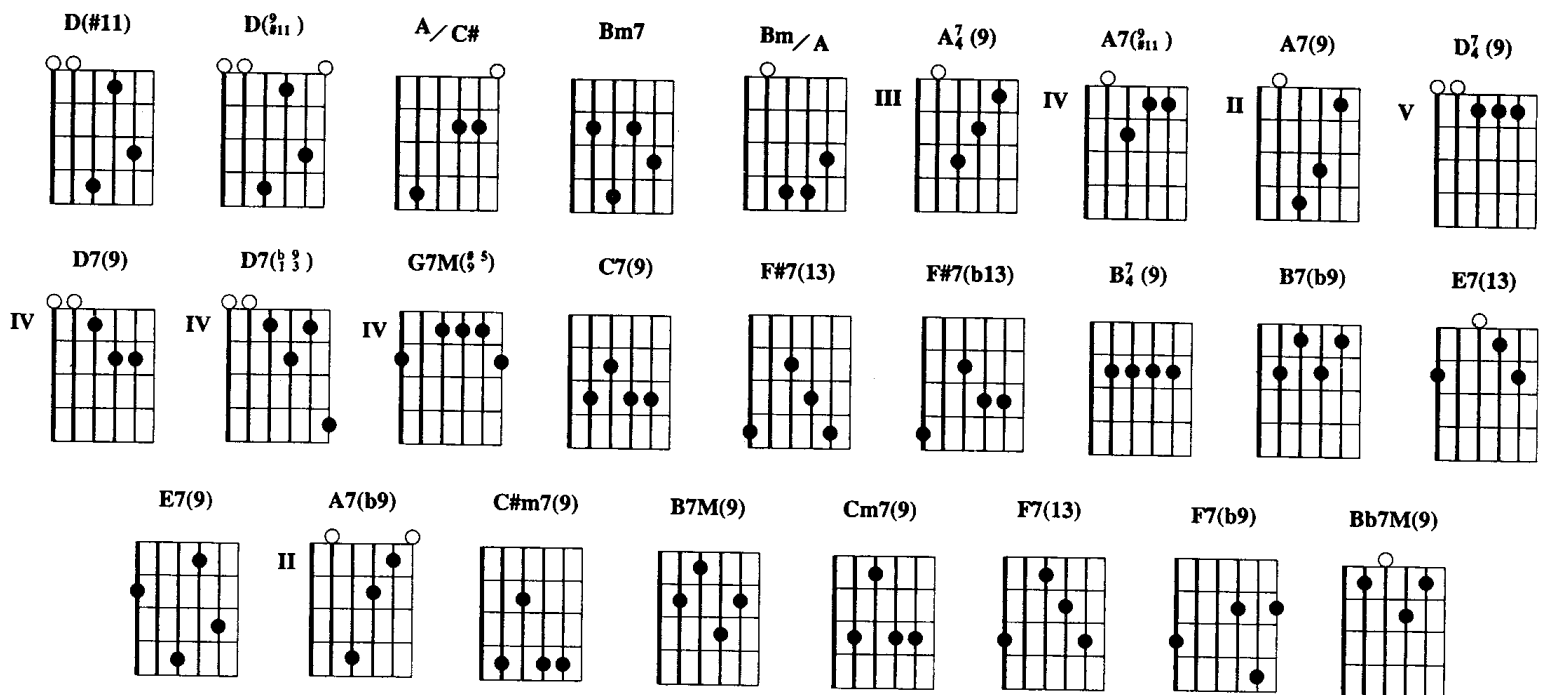
Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes with triplet markings over the first three measures. Chord symbols are written below the staff: C#m7(9), F#7(13), F#7(b13), and B7M(9).

Handwritten musical notation for the second system, continuing the eighth-note melody with triplet markings. Chord symbols below the staff include C#m7(9), F7(13), F7(b9), Bb7M(9), and A7(9) with a 4 below it.

Handwritten musical notation for the third system, starting with a whole note chord and a treble clef. The notation includes a series of eighth notes with a repeat sign. Chord symbols are D(#11/9) and Ao f e. The word "Instr." is written above the staff.

Handwritten musical notation for the fourth system, featuring a series of eighth notes with a repeat sign. Chord symbols are D(#11/9) and (fade-out).

Observação: a 6ª corda deve ser afinada em Ré



D(9#11) / A/C# / Bm7 / Bm/A / A4(9) / A7(9#11) / A4(9) /
 Desculpe senhora Se eu sigo via—gem Passei por aqui de passa—gem
 // Meu D(9#11) / A/C# / Bm7 / Bm/A / A4(9) / A7(9#11) / A4(9) /
 jeito a—moroso Não quis te en—ganar Não era pra te apai—xonar
 / A7(9) / D4(9) / / / D7(9) / D7(9#11) / G7M(9#5) / / / C7(9) / / /
 Não foi a—ventura, loucura Mentira, mira—gem Um
 F#7(13) / F#7(b13) / É / que fez meu navio Perder o mar Por
 vento vadio
 A4(9) / / / A7(b9) / / / D9(#11) / / / / / C#m7(9) / / /
 isso senhora, perdão Eu não vim pra ficar Não sou feliz
 / F#7(13) / F#7(b13) / B7M(9) / / / / / Cm7(9) / / / F7(13) /
 Se me deixo criar raiz Como os navais Que
 F7(b9) / Bb7M(9) / / / A4(9) / / / D(9#11) / A/C# / Bm7 / Bm/A /
 a vida é o revés do cais Agora senhora São tantos ansei—os
 A4(9) / / / A7(9#11) / A4(9) / / / D(9#11) / A/C# / Bm7 / Bm/A /
 Promessas de amor de—liran—tes Mais tarde, a—gonias, silêncios Recei—os,
 A4(9) / / / A7(9#11) / A4(9) / A7(9) / D4(9) / / / D7(9) / D7(9#11) /
 mistérios Só dos na—vegan—tes Não foi fan—tasia, feitiço Suspeita,
 G7M(9#5) / / / C7(9) / / / F#7(13) / F#7(b13) / B4(9) / B7(b9) / E7(13)
 pressá—gio O vento vadio É que fez meu navio Voltar
 / / / E7(9) / / / Por isso senhora, perdão Eu não vim pra ficar D(9#11)

FREVO DIABO

Edu Lobo e Chico Buarque

Handwritten musical score for Frevo Diabo by Edu Lobo and Chico Buarque. The score is written on ten staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music features various chords and melodic lines. Chords are labeled above the notes, including B7(b9), Em7(9), D7(9), F#/B, C#/F#, E/A, B/E, D/G, A/D, C#m7(b5), Cm6, F7(9), B7(13), F7(9), E7(9), Bb7(13), E7(b9), A7(13), Eb7(b9), D7(9), D7(9), G7M, G6 FINE, G7M, F#m7(9), F#7(9), E7(b9), A7(9), A7(13), D7(9), D7(9), G7M, and D7(9). A 'canto' section is marked with a fermata and a treble clef. The score ends with a 'FINE' marking.

G7M C7M C#m7(b5) F#7(b9) Bm(7M)
 Bm7 C#m7(b5) F#7
 Am7 D7(9) G7M F#m7(9)
 F#7(9) E7(b9) A7(9) A7(13)
 D7(9) D7(9) G7(9)
 G7(13) C#dim
 Bm7 E7(9) A7(13) Eb7(9)
 D7(9) D7(9) G7M G6 G add 9
 C#dim B7(13) F7(9)

Handwritten musical score consisting of ten staves of music. The notation includes various chords and melodic lines. The chords are as follows:

- Staff 1: E7(9)₄, E7(b9), A7(13), Eb7(9), D7(9)₄, D7(9)
- Staff 2: G7M, G6, G6, F#m7(b5)
- Staff 3: B7(b9), F7(#11), Em7M, Bb7(#11)
- Staff 4: Am7(9), D7(9), G7(9)₄
- Staff 5: G7(b9), C#dim
- Staff 6: Bm7, E7(9)₄, E7(b9), A7(13), Eb7(9)
- Staff 7: D7(9)₄, D7(9), B7(13), F7(9), E7(9)₄, E7(b9)
- Staff 8: A7(13), Eb7(9), D7(9)₄, D7(9), G7M, F#m7(9)
- Staff 9: F7(9), Bb7(13), A7(13), Eb7(9), D7(9)₄, D7(9)

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Some staves have additional markings like "(instrumental)" and "G6" with a slur.

Handwritten musical notation on four staves. The notation includes various chords and melodic lines. The chords are labeled as follows:

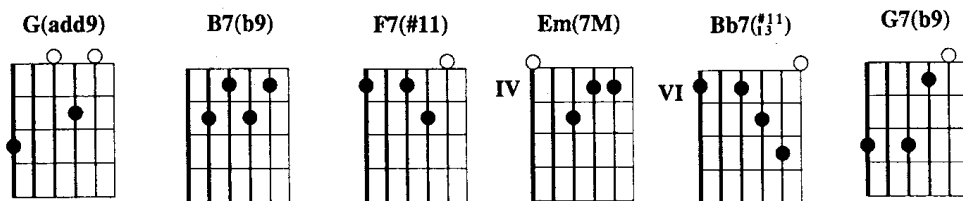
- Staff 1: B7(13), F7(9), E7(9) 4, E7(b9), A7(13), Eb7(9)
- Staff 2: D7(9) 4, D7(b9), G7M
- Staff 3: A0, e, G
- Staff 4: *canto*, D.C. AL FINE

The notation also includes various musical symbols such as accidentals, stems, beams, and a double bar line.

Handwritten musical notation on four staves. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: F#m7(b5), B7(9 13), Em7(9), D7(9), F#/B, C#/F#, E/A, B/E, D/G
- Staff 2: A/D, C#m7(b5), Cm6, F7(9), B7(13), E7(9), Bb7(13), E7(b9), A7(13)
- Staff 3: Eb7(9), D7(9), G7M, G6, F#m7(9), A7(9), A7(13), C7M, F#7(b9)
- Staff 4: Bm(7M), Bm7, E7(9), F#7, Am7, G7(9), G7(13), C#°

The notation also includes various musical symbols such as accidentals, stems, beams, and a double bar line.



Introdução: F#m7(b5) / B7(b⁹₁₃) / Em7(9) D₄⁷(9) F# / B C# / F# E / A B / E D / G A / D C#m7(b5) Cm6 F7(9)
 B7(13) F7(9) E₄⁷(9) Bb7(13) E7(b9) A₄⁷(13) Eb7(9) D₄⁷(9) D7(9) G7M / G6 /

G7M F#m7(9) F7(9) E7(b9) A₄⁷(9) / A7(13) / D₄⁷(9) / D7(9) / G7M
 É bom, é bra—bo, é o frevo Diabo no cor—po, tor—to, cor—po Pára

/ D7(9) / G7M C7M C#m7(b5) F#7(b9) Bm(7M) / Bm7 / C#m7(b5)
 mais não Fogo no rabo de qualquer cristão Solta o fre—vo

/ F#7 / Am7 / D7(9) / G7M F#m7(9) F7(9) E7(b9) A₄⁷(9) / A7(13) /
 dia—bo e adeus procissão Pelo sinal da Santa Cruz pandemô—nio

D₄⁷(9) / D7(9) / G₄⁷(9) / G7(13) / C#° / / / Bm7 / E7(9)
 No di—a da pa—droei—ra Não tem romeira, tem, são morenas

/ A₄⁷(13) Eb7(9) D₄⁷(9) D7(9) G7M / G6 G(add9) C#° /
 Não tem nove—nas, diabo, a gente é fe—liz Não tem sermão, tem

/ / B7(13) F7(9) E₄⁷(9) E7(b9) A7(13) Eb7(9) D₄⁷(9) D7(9) G7M / G6
 não, tem orquestra E cana, e briga, e fogo, e festa Na matriz

/ F#m7(b5) / B7(b9) F7(#11) Em(7M) / Bb7(#¹¹₁₃) / Am7
 É o bar—ro, é o berro na gargan—ta Olha a gin—ga da san—ta

/ D7(9) / G₄⁷(9) / G7(b9) / C#° / / / Bm7 / E₄⁷(9)
 Devagar com o andor Meu cor—po já não sabe o que faz, Satanás

E7(b9) A7(13) Eb7(9) D₄⁷(9) D7(9) B7(13) F7(9)
 Diz para parar, que eu não posso mais Diz para parar, faz um pouco mais

E₄⁷(9) E7(b9) A7(13) Eb7(9) D₄⁷(9) D7(9) G7M
 Faz o diabo Ho—je é que eu me acabo, meu irmão

LERO-LERO

Edu Lobo e Cacaso

Cm7(11)

3x15

Cm7(11)

Db7(#11) *Canto* *Cm7(11)*

Cm7(11)

Cm7(11)

Cm7 Cm7/B♭ A♭6 A♭6/G G♭6 F7 G7(b13)

1. Cm7(11) 2. Cm7(11) F7(13)

F7(13) E♭7(13)

D7(♯9)

A♭7(♯11) G7(b13) D♭7(♯11) A♭7 E7

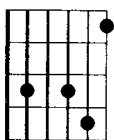


Handwritten notation for the first system of a guitar piece. It features a treble clef, a key signature of one flat (Bb), and a 7/8 time signature. The first measure contains a C minor 7th chord with an 11th (Cm7(11)). The second measure contains a C minor 7th chord with an 11th (Cm7(11)). The third measure contains a C minor 7th chord with an 11th (Cm7(11)). The fourth measure contains a C minor 7th chord with an 11th (Cm7(11)). The fifth measure contains a C minor 7th chord with an 11th (Cm7(11)). The sixth measure contains a C minor 7th chord with an 11th (Cm7(11)). The seventh measure contains a C minor 7th chord with an 11th (Cm7(11)). The eighth measure contains a C minor 7th chord with an 11th (Cm7(11)).

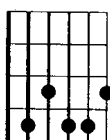
Handwritten notation for the second system of a guitar piece. It features a treble clef, a key signature of one flat (Bb), and a 7/8 time signature. The first measure contains a C minor 7th chord with an 11th (Cm7(11)). The second measure contains a C minor 7th chord with an 11th (Cm7(11)). The third measure contains a C minor 7th chord with an 11th (Cm7(11)). The fourth measure contains a C minor 7th chord with an 11th (Cm7(11)). The fifth measure contains a C minor 7th chord with an 11th (Cm7(11)). The sixth measure contains a C minor 7th chord with an 11th (Cm7(11)). The seventh measure contains a C minor 7th chord with an 11th (Cm7(11)). The eighth measure contains a C minor 7th chord with an 11th (Cm7(11)).

Handwritten notation for the third system of a guitar piece. It features a treble clef, a key signature of one flat (Bb), and a 7/8 time signature. The first measure contains a C minor 7th chord with an 11th (Cm7(11)). The second measure contains a C minor 7th chord with an 11th (Cm7(11)). The third measure contains a C minor 7th chord with an 11th (Cm7(11)). The fourth measure contains a C minor 7th chord with an 11th (Cm7(11)). The fifth measure contains a C minor 7th chord with an 11th (Cm7(11)). The sixth measure contains a C minor 7th chord with an 11th (Cm7(11)). The seventh measure contains a C minor 7th chord with an 11th (Cm7(11)). The eighth measure contains a C minor 7th chord with an 11th (Cm7(11)).

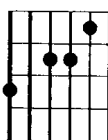
Cm7(11)



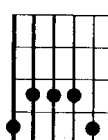
Db7(11)



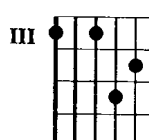
Cm7/Bb



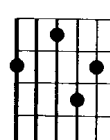
Ab6



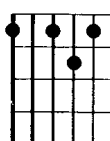
Ab6/G



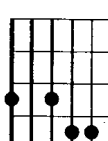
Gb6



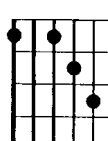
F7



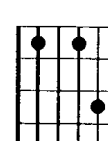
G7(b13)



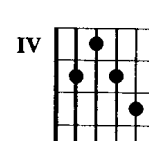
F7(13)



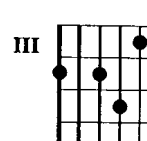
Eb7(13)



D7(#9)



Ab7(#11)



Sou brasi-leiro de estatura media—na Gosto muito de fula—na Mas sicrana é quem me quer
Sou brasileiro de estatura media—na Gosto muito de fula—na Mas sicrana é quem me quer

Cm7 **Cm7/Bb** **Ab6** **Ab6/G** **Gb6** **F7**
 Porque no amor Quem perde quase sempre ganha Veja só que coisa estranha Saia

G7(b13) **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)**
 dessa, se puder Não guardo mágoa, não blasfemo, não ponde—ro Não tolero lero-le—ro

G7(b13) **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)**
 Devo nada pra ninguém Não guardo mágoa, não blasfemo, não ponde—ro Não tolero lero-le—ro

Cm7 **Cm7/Bb** **Ab6** **Ab6/G**
 Devo nada pra ninguém Sou descansado Minha vida eu levo a muque Do batente pro

Gb6 **F7** **G7(b13)** **Cm7(11)** **F7(13)**
 batuque Faço como me convém Eu sou poeta e não nego a minha ra—ça Faço

Eb7(13) **D7(#9)**
 versos por pirraça E também por preci—são De pé quebra—do, verso branco, rima

Ab7(#11) **G7(b13)** **Db7(#11)** **Cm7(11)**
 ri—ca Negaceio, dou a di—ca Tenho a minha solução Brasi—leiro, tatupeba,

G7(b13) **Ab7(#11)** **Cm7(11)**
 tatura—na Bom de bola, ruim de gra—na Tabuada sei de cor Sou brasileiro, tatupeba,

Cm7
 tatura—na Bom de bola, ruim de gra—na Tabuada sei de cor Quatro vez sete, vinte

Cm7/Bb **Ab6** **Ab6/G** **Gb6** **F7** **G7(b13)** **Cm7(11)**
 oito, nove fora Ou a onça me devora Ou no fim vou rir melhor Não entro

F7(13) **Eb7(13)**
 em rifa, não adoço não tempe—ro Não remarco o marco zero Se falei, não volto atrás Por

D7(#9) **Ab7(#11)** **G7(b13)**
 onde pas—so deixo rastro, deito fa—ma Desarrumo toda tra—ma Desacato satanás

Db7(#11) **Cm7(11)**
 Brasi—leiro de estatura media—na Gosto muito de fula—na Mas sicrana é quem me quer

Brasileiro de estatura media—na Gosto muito de fula—na Mas sicrana é quem me quer

Cm7 **Cm7/Bb** **Ab6** **Ab6/G** **Gb6** **F7**
 Porque no amor Quem perde quase sempre ganha Veja só que coisa estranha Saia

G7(b13) **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)**
 dessa, se puder Diz um ditado natural da minha ter—ra Bom cabrito é o que mais

G7(b13) **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)** **G7(b13)** **Cm7(11)**
 ber—ra Onde canta o sabiá Diz um ditado natural da minha ter—ra Bom cabrito é o que

Cm7 **Cm7/Bb** **Ab6** **Ab6/G**
 mais ber—ra Onde canta o sabiá Desacredito no azar da minha sina Tico-tico de

Gb6 **F7** **G7(b13)** **Cm7(11)**
 rapina Ninguém leva o meu fubá

MEIA-NOITE

Edu Lobo e Chico Buarque

Andante

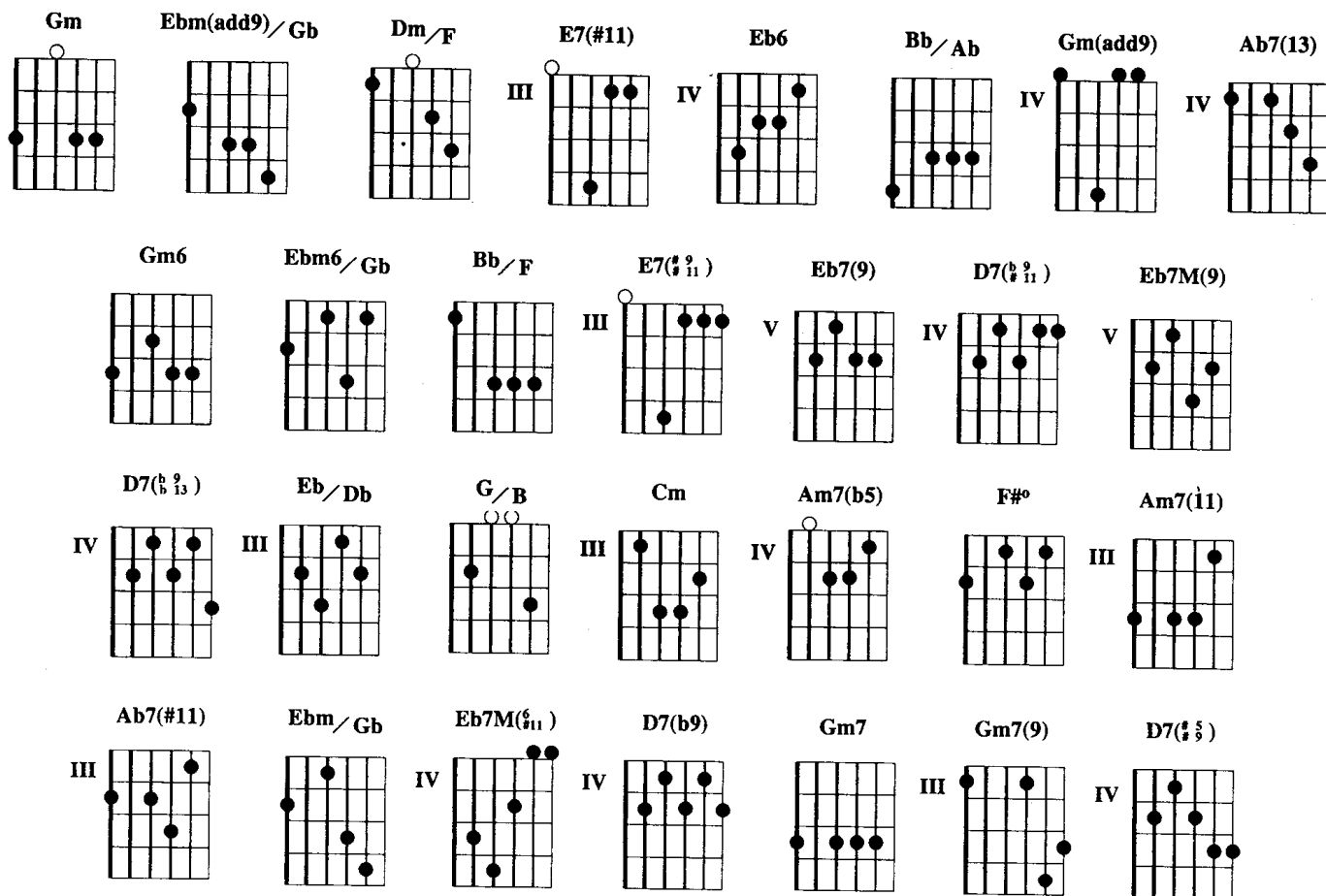
First system of musical notation. Treble and bass staves. Chords: *mp* Gm, Ebm(add9)/Gb, Dm/F, E7(#11).

Second system of musical notation. Treble and bass staves. Chords: Eb6, Bb/Ab, canto, Gm(add9), Ab7(#11), Gm6, Ebm6/Gb.

Third system of musical notation. Treble and bass staves. Chords: Bb/F, E7(#9), Eb7(9), D7(b9 #11), Gm(add9), Ab7(#11).

Fourth system of musical notation. Treble and bass staves. Chords: Gm6, Ebm6/Gb, Bb/F, E7(#9), Eb7M(9), D7(b9 #11).

Fifth system of musical notation. Treble and bass staves. Chords: Gm, *f*, Eb9/Db, G/B, Cm.



Introdução: Gm / Ebm(add9)/Gb / Dm/F / E7(#11) / Eb6 / Bb/Ab /

Se a Gm(add9) / Ab7(13) / Gm6 / Ebm6/Gb / Bb/F /
noite não tem fundo O mar perde o valor Opaco é o fim do

E7(#11) / Eb7(9) / D7(b9) / Gm(add9) / Ab7(13) / Gm6 / Ebm6/Gb /
mundo Pra qualquer navegador Que perde o o—riente E entra em espirais

Bb/F / E7(#11) / Eb7M(9) / D7(b9) / Gm / / / Eb/Db /
E topa pela frente Um contingente Que ele já deixou pra trás Os solu—ços

G/B / Cm / / / Am7(b5) / F#o D7(b9) Eb7M(9) / Am7(11) Ab7(#11) Gm(add9)
dobram tão iguais Seus rivais, seus irmãos Seu navio

/ Ebm/Gb / Bb/F / E7(#11) / Eb7M(#11) / D7(b9) / Gm7 / Ab7(#11) / Gm7(9)
carregado de ideais Que foram escorrendo feito grãos As estrelas

/ Ebm6/Gb / Bb/F / E7(#11) / Eb7M(#11) / D7(#5) / Gm
que não voltam nunca mais E um oce—ano pra lavar as mãos

MEMÓRIAS DE MARTA SARÉ

Edu Lobo e Gianfrancesco Guarnieri

Andante

First system of musical notation. The top staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef. The key signature has one sharp (F#). The first measure of the top staff contains the handwritten label $A_7^9 (\#11)$. The first measure of the bottom staff contains a fermata. The second and third measures of both staves contain fermatas. The fourth measure of the top staff contains a half note G# and a quarter note A, with the handwritten label *canto* below it. The fourth measure of the bottom staff contains a fermata.

Second system of musical notation. The top staff begins with a circled *f* (forte) dynamic marking. The first measure of the top staff contains the handwritten label $A_7^9 (\#11)$. The first measure of the bottom staff contains a fermata. The second and third measures of both staves contain fermatas. The fourth measure of the top staff contains a half note G# and a quarter note A, with the handwritten label *canto* below it. The fourth measure of the bottom staff contains a fermata.

Third system of musical notation. The top staff contains a half note G# and a quarter note A, with the handwritten label $A_7^9 (\#11)$ below it. The first measure of the bottom staff contains a fermata. The second and third measures of both staves contain fermatas. The fourth measure of the top staff contains a half note G# and a quarter note A, with the handwritten label *canto* below it. The fourth measure of the bottom staff contains a fermata.

Fourth system of musical notation. The top staff contains a half note G# and a quarter note A, with the handwritten label $A_7^9 (\#11)$ below it. The first measure of the bottom staff contains a fermata. The second and third measures of both staves contain fermatas. The fourth measure of the top staff contains a half note G# and a quarter note A, with the handwritten label *canto* below it. The fourth measure of the bottom staff contains a fermata.

Fifth system of musical notation. The top staff contains a half note G# and a quarter note A, with the handwritten label $A_7^9 (\#11)$ below it. The first measure of the bottom staff contains a fermata. The second and third measures of both staves contain fermatas. The fourth measure of the top staff contains a half note G# and a quarter note A, with the handwritten label *canto* below it. The fourth measure of the bottom staff contains a fermata.

Musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is mostly whole notes. Chords indicated are A7(9) and F#.

Musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). It includes a repeat sign with the instruction "REP. 3 X'S rallentando na 3ª.". Chords indicated are A7(9), D7, and Ab7(9).

Fingerings for guitar chords: A7(9), D7/A, Ab7(9), G₄(9), G7(9), Gm7(9), G7(9), C[♯], and C₄(9). Each diagram shows the fretboard with dots indicating finger positions.

Introdução: A7(9) / / / / / / / / / / / / / / / /

A7(9) / / / / / / / / / / / / / / / /
A casa lá na fazen—da A lu—a clareando a por—ta Deixando um bri—lho cla—ro
/ / / / / / / / / / / / / / / /
Nas pedras dos degraus / / / / / / / / / / / / / / / /
Cristal de lua Pra dentro, Marta Saré Pra dentro,
/ / / / / / / / / / / / / / / /
Marta Saré Pra dentro, Marta Saré Pra den—tro... Ab7(9) / G₄(9) / G7(9)
O rosário
/ / / / / / / / / / / / / / / /
Gm7(9) / G7(9) / G₄(9) / G7(9) / Gm7(9)
obri—gató—rio O jantar, lá na cozi—nha Todo dia à mes—ma ho—ra

/ G7(9) G⁷₄(9) G7(⁹/₁₁) / / / C⁶ / C⁷₄(9) / C⁶ /
 As histórias de Dorinha Pra dentro, Marta Saré Pra dentro, Marta
 C⁷₄(9) / C⁶ / C⁷₄(9) / A7(⁹/₁₁) / / / / / / /
 Saré Pra dentro, Marta Saré Pra den—tro Pra dentro A lanterna azul
 / / / / / / / / / / / / / / /
 partida A dor, a palmatória, a rai—va A cantiga mais senti—da Um galope de
 / / / / D7/A / / / / / / / / / / / / / /
 cavalo Moço Severino Pra dentro, Marta Saré Pra dentro, Marta Saré Pra dentro,
 / / / / / / / Ab7(#11) / G⁷₄(9) / G7(9) / Gm7(9) /
 Marta Saré Pra den—tro Bate forte o co—ração Dor no
 G7(9) / G⁷₄(9) / G7(9) / Gm7(9) / G7(9) G⁷₄(9) G7(⁹/₁₁) / / /
 peito ma—goa—do O sorriso mais sem jei—to Do primeiro na—morado
 C⁶ / C⁷₄(9) / C⁶ / C⁷₄(9) / C⁶ / C⁷₄(9) / A7(⁹/₁₁) /
 Pra dentro, Marta Saré Pra dentro, Marta Saré Pra dentro, Marta Saré Pra den—tro
 / / / /
 Pra dentro

MEU NAMORADO

Edu Lobo e Chico Buarque

Andante

C7M(9) Dm7(9)

C/E F7M C/E

Dm7 C7M G7(b9) G7(9) G7(#9 11 13)

canto

C7M Dm7(9) C/E F7M

C/E Dm7 C7M G7(9)

C7M Dm7(9) C/E F7M

C/E Dm7 C7M E7(#5, b9)

F7M B7(b9) C7M Gm/Bb A7(b13)

F7M D7(9) G7(9)₄ G7(b9, 13)

C7M Dm7(9) C/E F7M

Handwritten musical notation on a four-line staff. The first measure contains a C/E chord with notes C4, E4, and G4. The second measure contains a Dm7 chord with notes D4, F4, A4, and C5. The third measure contains a C chord with notes C4, E4, and G4, with a handwritten note "(harmonica solo)" below it. The fourth measure contains a Dm7 chord with notes D4, F4, A4, and C5. A slur connects the C chord in the third measure to the Dm7 chord in the fourth measure.

Handwritten musical notation on a four-line staff. The first measure contains a C/E chord with notes C4, E4, and G4. The second measure contains an F7M chord with notes F4, A4, C5, and E5. The third measure contains a C/E chord with notes C4, E4, and G4. The fourth measure contains a Dm7 chord with notes D4, F4, A4, and C5. A slur connects the C/E chord in the third measure to the Dm7 chord in the fourth measure.

Handwritten musical notation on a four-line staff. The first measure contains a C7M(#5) chord with notes C4, E4, G4, Bb4, and D5. The second measure contains a C7M(9) chord with notes C4, E4, G4, Bb4, and D5. A slur connects the C7M(#5) chord in the first measure to the C7M(9) chord in the second measure.

Grid diagrams for various chords, arranged in two rows. Each grid is a 5x4 rectangle representing the fretboard. Chords are indicated by black dots on the strings. Roman numerals III and IV are used to indicate the fret position for some chords.

Row 1:

- C7M(9): III
- Dm7(9)
- C/E
- F7M
- Dm7
- C7M
- G7(b9)
- G7(9)
- G7(b9)

Row 2:

- G#4(9)
- E7(b9)
- B7(b9)
- Gm/Bb
- A7(b13)
- D7(9): IV
- C
- C7M(#5)

Introdução: C7M(9) // Dm7(9) // C/E // F7M // C/E // Dm7 // C7M // G7($\flat \frac{5}{3}$) G7(9) G7($\flat \frac{5}{3}$)

C7M // Dm7(9) // C/E // F7M // C/E // Dm7 // C7M // G \sharp_4 (9) //
E—le vai me possu—in—do Não me possu—in—do Num can—to qual—quer

C7M // Dm7(9) // C/E // F7M // C/E // Dm7 //
É como as á—guas flu—in—do Flu—in—do até o fim É bem assim que ele me

C7M // E7($\flat \frac{5}{3}$) // F7M // B7(b9) // C7M // Gm/Bb // A7(b13) F7M //
quer Meu namora—do Meu na—mora—do Minha mora—da É

// D7(9) // G \sharp_4 (9) // G7($\flat \frac{5}{3}$) // C7M // Dm7(9) // C/E // F7M // C/E //
onde for morar você E—le vai me ilumi—nan—do Não i—lumi—nan—do

// Dm7 // C7M // G \sharp_4 (9) // C7M // Dm7(9) // C/E // F7M //
Um ata—lho se—quer Sei que ele vai—me gui—an—do Gui—an—do de

C/E // Dm7 // C7M // E7($\flat \frac{5}{3}$) // F7M // B7(b9) // C7M //
mansi—nho Pro caminho que eu quiser Meu namora—do Meu na—mora—do

Gm/Bb // A7(b13) F7M // D7(9) // G \sharp_4 (9) // G7($\flat \frac{5}{3}$) // C7M // Dm7(9)
Minha mora—da É onde for morar você Ve—jo meu bem

// C/E // F7M // C/E // Dm7 // C // Dm7 // C/E //
com seus o—lhos E é com meus o—lhos Que o meu bem me vê

F7M // C/E // Dm7 // C7M(#5) // C7M(9)

MEUS PENSAMENTOS DE MÁGOA

Edu Lobo (sobre poema de Fernando Pessoa)

First system of musical notation. It consists of a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The piano part features chords labeled *Cm(add 9)* and *Fm(add 9)*. The vocal line has a melodic phrase in the first two measures, followed by a rest in the third measure.

Second system of musical notation. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The piano accompaniment continues with chords. The vocal line has a melodic phrase in the first measure of the first ending, followed by a rest in the second measure. In the second ending, the vocal line has a melodic phrase with the label *canto* underneath. The piano part features a chord labeled *Cm(add 9)*.

Third system of musical notation. It continues the vocal and piano lines. The piano accompaniment features chords labeled *D7(b9)*, *Gm(add 9)*, and *Ebm6(7M)/Gb*. The vocal line has a melodic phrase in the first measure, followed by a rest in the second measure, and then a melodic phrase in the third measure.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. Chord symbols are written below the staff: $Bb7^M(9)$, $C7(9b3)$, $Am7(b5)$, and $D7(b9)$. The final measure includes a triplet of eighth notes.

Handwritten musical notation for the second system, continuing the melody. Chord symbols include Eb/G , $F7(9)$, $Bb7^M(9)$, $Ab7(\#11)$, $G7(\#5)$, and $Db9(\#11)$. The system concludes with a first ending bracket and repeat sign.

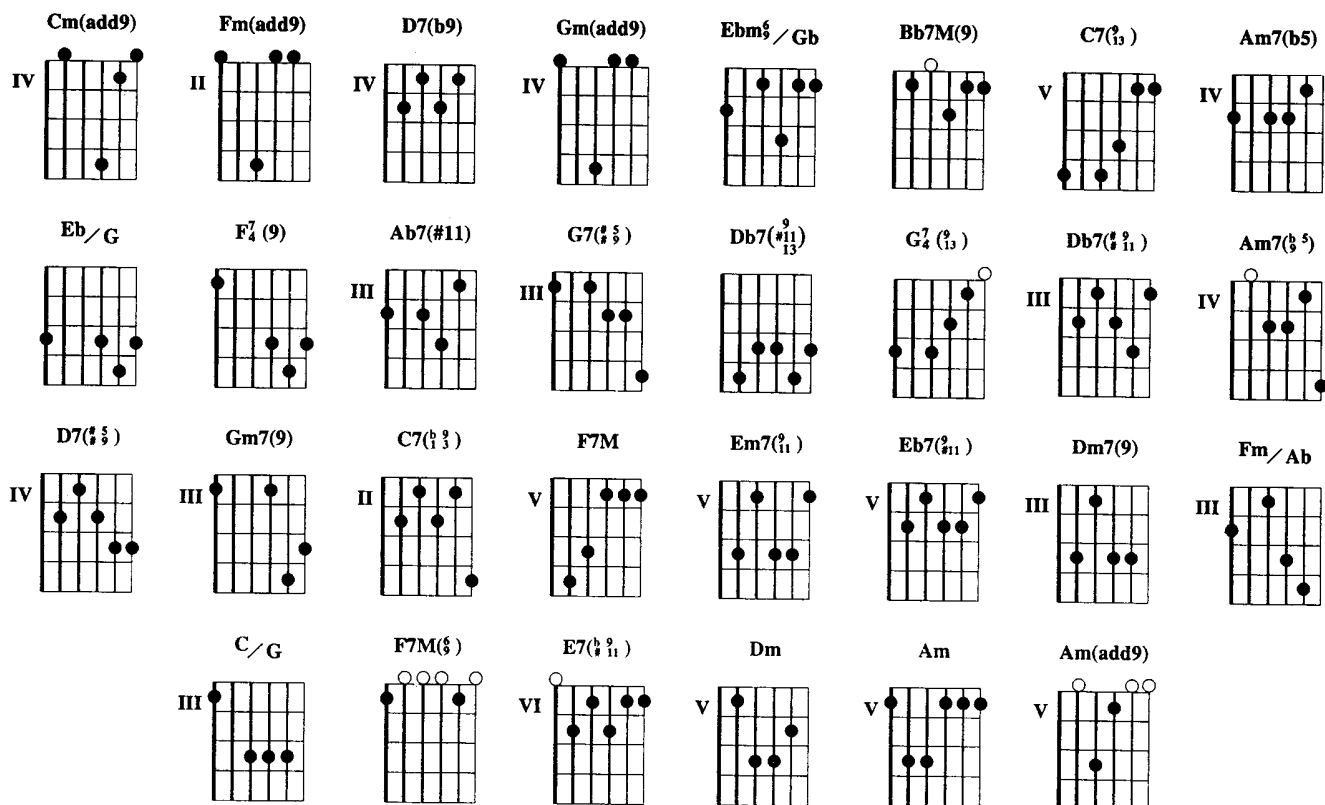
Handwritten musical notation for the third system, starting with a second ending bracket. Chord symbols include $G7(9b3)$, $Db7(\#9 \#11)$, $Am7(b5)$, $D7(\#5)$, and $Gm7(9)$.

Handwritten musical notation for the fourth system, featuring a triplet of eighth notes in the first measure. Chord symbols include $C7(b9 \#11)$, $F7^M$, $Em7(11)$, $Eb7(\#11)$, and $Dm7(9)$.

Handwritten musical notation for the first system. The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with chords. Chord labels include Fm / Ab , C/G , and $Gb^7 (\#11)$.

Handwritten musical notation for the second system. The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with chords. Chord labels include $F_9^6 (7M)$, $E^7 (\flat 9)$, and $F^7 M$.

Handwritten musical notation for the third system. The treble staff contains a melody with eighth and quarter notes. The bass staff contains a bass line with chords. Chord labels include Dm , Am , and $Am (add 9)$.



Introdução: Cm(add9) / / / / / Fm(add9) / / / / / Cm(add9) / / / / / Fm(add9) / / / / /

Cm(add9) / / D7(b9) / / Gm(add9) / / Ebm⁶/Gb / / Bb7M(9) / / C7(9)
Boiam le—ves, desaten—tos Meus pensamen—tos de má—goa Como

/ / Am7(b5) / / D7(b9) / / Eb/G / / F₄(9) / / Bb7M(9) /
no sono dos ven—tos As al—gas, cabelos len—tos Do corpo mor—to das á—guas

Ab7(#11) G7(9) Db7(9) / Cm(add9) / / D7(b9) / / Gm(add9) / / Ebm⁶/Gb / /
Boiam co—mo folhas mor—tas À tona de á—guas

Bb7M(9) / / C7(9) / / Am7(b5) / / D7(b9) / / Eb/G / / F₄(9) /
para—das São coisas vestindo na—das Pós re—moinhando nas por—tas Das casas

/ Bb7M(9) / Ab7(#11) G₄(9) / Db7(9) Am7(b5) / / D7(9) / / Gm7(9) / / C7(9)
a—bandona—das Sono de ser sem remé—dio

/ / F7M / / Em7(9) / / Eb7(9) Dm7(9) / / Fm/Ab / / C/G / /
Vestígio do que não foi Leve má—goa, breve té—dio Não sei se pára, se flui

Gb7(#11) / / F7M(9) / / E7(9) / / F7M / / / / Dm / / / / Am / / Am(add9)
Não sei se exis—te ou se dói

NA CARREIRA

Edu Lobo e Chico Buarque

Allegro

First system of musical notation. The key signature is E major (two sharps). The time signature is 4/4. The system consists of two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The first measure of the first staff contains a chord labeled $E^6_9(7M)$. The second measure contains a chord labeled $Edim(7^M)$. The third and fourth measures contain a repeat sign. The fifth measure contains a whole note chord labeled *canto*.

Second system of musical notation. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The first measure of the first staff contains a chord labeled $E^6_9(7M)$. The second measure contains a chord labeled $Edim(7^M)$. The third and fourth measures contain a repeat sign. The fifth measure contains a whole note chord labeled *canto*.

Third system of musical notation. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The first measure of the first staff contains a chord labeled $E^6_9(7M)$. The second measure contains a chord labeled $Edim(7^M)$. The third measure contains a repeat sign. The fourth measure contains a chord labeled $G\#m^7(b5)$. The fifth measure contains a chord labeled $C\#7(b9)$.

Fourth system of musical notation. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The first measure of the first staff contains a chord labeled $F\#m^7$. The second measure contains a chord labeled Am^6 . The third measure contains a chord labeled $E/G\#$. The fourth measure contains a chord labeled $G\#dim(7^M)_{b13}$.

Fifth system of musical notation. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The first measure of the first staff contains a chord labeled $F\#7(13)$. The second measure contains a chord labeled $F\#7(b13)$. The third measure contains a chord labeled $F\#7$. The fourth measure contains a chord labeled $F\#7(b5)$. The fifth measure contains a chord labeled $B7(9)$. The sixth measure contains a chord labeled $B7(\#11)$. The seventh measure contains a chord labeled $B7(9)$.

2.

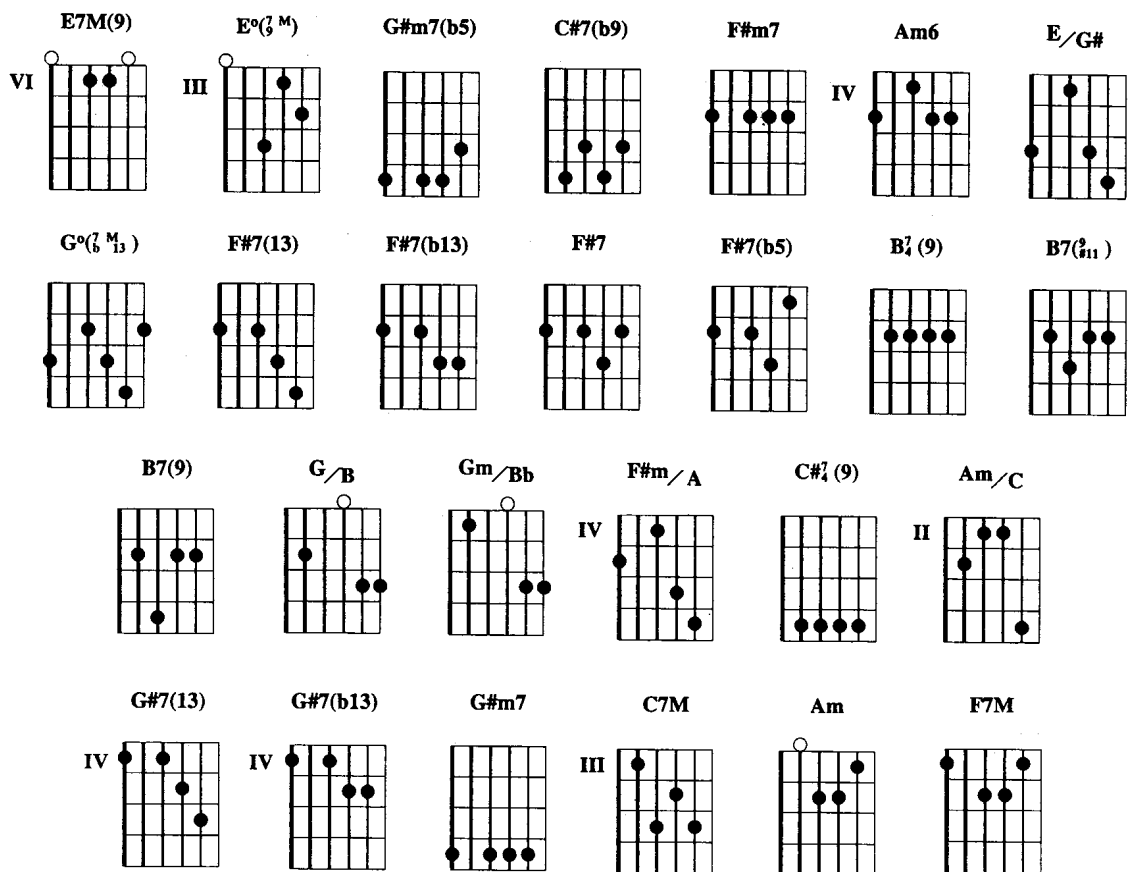
Handwritten musical notation on a single staff. The first measure contains a half note G4 and a quarter note A4, with the chord *B7(9)* written below. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with the chord *G/B* written below. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with the chord *Gm/Bb* written below. The fourth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with the chord *F#m/A* written below.

Handwritten musical notation on a single staff. The first measure contains a half note G4 and a quarter note A4, with the chord *F#m/A* written below. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with the chord *C#7(9)* written below. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with the chord *C#7(b9)* written below. The fourth measure contains a half note G4 and a quarter note A4, with the chord *Am/c* written below.

Handwritten musical notation on a single staff. The first measure contains a half note G4 and a quarter note A4, with the chord *Am/c* written below. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with the chord *B7(9)* written below. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with the chord *B7(b9)* written below. The fourth measure contains a half note G4 and a quarter note A4, with the chord *G#7(13) G#7(b13)* written below.

Handwritten musical notation on a single staff. The first measure contains a half note G4 and a quarter note A4, with the chord *G#m7* written below. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with the chord *C#7(b9)* written below. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, with the chord *F#7(13)* written below. The fourth measure contains a half note G4 and a quarter note A4, with the chord *F#7(b13)* written below. The fifth measure contains a half note G4 and a quarter note A4, with the chord *F#m7* written below.

Handwritten musical notation on a single staff. The first measure contains a half note G4 and a quarter note A4, with the chord *B7(9)* written below. The second measure contains a half note G4 and a quarter note A4, with the chord *B7(b9)* written below. The third measure contains a half note G4 and a quarter note A4, with the text *NA 1ª VEZ VAI AO f E CASA DE 2ª* written below. The fourth measure contains a half note G4 and a quarter note A4, with the text *NA 2ª VEZ VAI AO f E* written below.



E7M(9) / E°(7 M) / E7M(9) / E°(7 M) / E7M(9) / E°(7 M) / E7M(9) / E°(7 M)
 Pintar, vestir Virar uma aguardente Para a pró—xi—ma função

/ E7M(9) / E°(7 M) / E7M(9) / E°(7 M) / G#m7(b5) / / / C#7(b9) / / / F#m7
 Rezar, cuspir Surgir repentinamen—te Na fren—te do te—lão Mais

/ / / Am6 / / / E/G# / / / G°(7 M13) / / / F#7(13) / F#7(b13)
 um dia, mais uma cida—de Pra se apai—xo—nar Quer—er ca—sar

/ F#7 / F#7(b5) / B4(9) / B7(9#11) / B7(9) / / / E7M(9) / E°(7 M) / E7M(9) /
 Pedir a mão Saltar, sair Partir pé ante

E°(7 M) / E7M(9) / E°(7 M) / E7M(9) / E°(7 M) / E7M(9) / E°(7 M) / E7M(9) /
 pé Antes do po—vo des—pertar Pular, zunir Como um furtivo

E°(7 M) / G#m7(b5) / / / C#7(b9) / / / F#m7 / / / Am6 /
 amante Antes do di—a clare—ar A—pagar as pistas de que um di—a

/ / / E/G# / / / G°(7 M13) / / / F#7(13) / F#7(b13) / F#7 / F#7(b5) / B4(9) /
 Ali já foi fe—liz Criar ra—iz E se arran—car

B7(9#11) / B7(9) / / / G/B / / / Gm/Bb / / / F#m/A / / /
 Ho—ra de ir embo—ra Quan—do o cor—po quer

/ / / C#7(9) / / / C#7(b9) / / / Am/C / / / / / B4(9) / /
 ficar To—da alma de artis—ta quer partir Ar—te

/ B7(9) / B7(b9) / G#7(13) / G#7(b13) / G#m7 / C#7(b9) / F#7(13) / / /
 de deixar al—gum lugar Quan—do não se

F#7(b13) / / / **F#m7** / / / **B7(9)** / **B7(b9)** / **E7M(9)** / **E°(♭^M)** / **E7M(9)** /
 tem pra on—de ir Chegar, sorrir Mentir feito um

E°(♭^M) / **E7M(9)** / **E°(♭^M)** / **E7M(9)** / **E°(♭^M)** / **E7M(9)** / **E°(♭^M)** / **E7M(9)** /
 mascate Quando des—ce na estação Parar, ouvir Sentir que

 / **E°(♭^M)** / **G#m7(b5)** / / / **C#7(b9)** / / / **F#m7** / / / **Am6** / / /
 tati—bita—ti Que ba—te o cora—ção Mais um dia, mais uma cida—de Pa—ra

E/G# / / / **G°(♭^M₁₃)** / / / **F#7(13)** / **F#7(b13)** / **F#7** / **F#7(b5)** / **B⁷₄(9)** / **B7(♯₁₁)** /
 enlou—que—cer O bem—que—rer O turbi—lhão

B7(9) / / / **G/B** / / / **Gm/Bb** / / / **F#m/A** / / / / / / /
 Bo—cas, quan—tas bo—cas A cida—de vai abrir

C#⁷₄(9) / / / **C#7(b9)** / / / **Am/C** / / / / / / / **B⁷₄(9)** / / /
 Pr'u—ma al—ma de artis—ta se en—tregar Pal—mas pro

B7(9) / **B7(b9)** / **G#7(13)** / **G#7(b13)** / **G#m7** / **C#7(b9)** / **F#7(13)** / / / **F#7(b13)** /
 artis—ta con—fundir Per—nas pro artis—ta

 / / **F#m7** / / / **B7(9)** / **B7(b9)** / **E7M(9)** / **E°(♭^M)** / **E7M(9)** / **E°(♭^M)** /
 tro—peçar Voar, fugir Como o rei dos ciganos Quando

E7M(9) / **E°(♭^M)** / **E7M(9)** / **E°(♭^M)** / **E7M(9)** / **E°(♭^M)** / **E7M(9)** /
 junta os co—bres seus Chorar, ganir Como o mais pobre

E°(♭^M) / **G#m7(b5)** / / / **C#7(b9)** / / / **F#m7** / / / **Am6** / / /
 dos pobres Dos po—bres dos ple—beus Ir deixando a pele em cada pal—co

 / / **E/G#** / / / **G°(♭^M₁₃)** / / / **F#7(13)** / **F#7(b13)** / **F#7** / **F#7(b5)** / **B⁷₄(9)** /
 E não olhar pra trás E nem ja—mais Jamais

 / **B7(♯₁₁)** / **B7(9)** / / / **C7M** / / / **Am** / / / **F7M** / / / **B⁷₄(9)** / / / **E7M(9)** / **E°(♭^M)** /
 di—zer A—deus

E7M(9) / **E°(♭^M)**

NA ILHA DE LIA, NO BARCO DE ROSA

Edu Lobo e Chico Buarque

F7M C/E Dm7(9)

C7M(#5) Gb7(#11) F7M C/E

Dm7(9) E7(9)_{4 13} Bb7(9)(#11)/E canto A7M A6

A7M E7(9)₄ E7(9)

Em7(9) E7(9) E7(9)₄ E7(b5) A7M

Handwritten musical notation for the first system. The staff contains three measures. The first measure has a treble clef and a key signature of one flat (Bb). The second and third measures have a key signature of one sharp (F#). The notes are: Measure 1: Bb4, Ab4, G4, F#4, E4, D4. Measure 2: D4, E4, F#4, G4, A4, B4. Measure 3: B4, A4, G4, F#4, E4, D4. The chords are: Eb7(9) (first measure), D7M (second measure), D7M (third measure), and E7(9)/D (third measure).

Handwritten musical notation for the second system. The staff contains three measures. The first measure has a key signature of one sharp (F#). The second and third measures have a key signature of one sharp (F#). The notes are: Measure 1: C#4, D4, E4, F#4, G4, A4. Measure 2: F#4, G4, A4, B4, C#5, D5. Measure 3: B4, A4, G4, F#4, E4, D4. The chords are: C#m7(9) (first measure), F#7(9) (second measure), F#7(9) (second measure), and Bm7(9) (third measure).

Handwritten musical notation for the third system. The staff contains three measures. The first measure has a key signature of one sharp (F#). The second and third measures have a key signature of one sharp (F#). The notes are: Measure 1: C#4, D4, E4, F#4, G4, A4. Measure 2: E4, F#4, G4, A4, B4, C#5. Measure 3: E4, F#4, G4, A4, B4, C#5. The chords are: C#m7(9) (first measure), E7(9) (second measure), and E7(b9) (third measure).

Handwritten musical notation for the fourth system. The staff contains three measures. The first measure has a key signature of one sharp (F#). The second and third measures have a key signature of one sharp (F#). The notes are: Measure 1: Bm4, C#4, D4, E4, F#4, G4. Measure 2: C#4, D4, E4, F#4, G4, A4. Measure 3: Dm4, E4, F#4, G4, A4, B4. The chords are: Bm7(9) (first measure), C#m7(9) (second measure), and Dm7(9) (third measure).

Handwritten musical notation for the fifth system. The staff contains six measures. The first two measures have a key signature of one sharp (F#). The next two measures have a key signature of one sharp (F#). The last two measures have a key signature of one sharp (F#). The notes are: Measure 1: G4, A4, B4, C#5, D5, E5. Measure 2: G4, A4, B4, C#5, D5, E5. Measure 3: Bm4, C#4, D4, E4, F#4, G4. Measure 4: Bm4, C#4, D4, E4, F#4, G4. Measure 5: Bm4, C#4, D4, E4, F#4, G4. Measure 6: Bb4, C4, D4, E4, F#4, G4. The chords are: G7(9) (first measure), G7(9) (second measure), Bm7(9) (third measure), Bm7M(9) (fourth measure), Bm7(9) (fifth measure), and Bb/E (sixth measure).

Ad *f*
(casa de 2ª)
E

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes across four measures. The chords indicated below the staff are:

- Measure 1: $Dm7(9)$
- Measure 2: $G7_4(9_3)$
- Measure 3: $G7(9_3)$
- Measure 4: $Da Capo$ with a repeat sign and a 2-measure rest.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes across four measures. The chords indicated below the staff are:

- Measure 1: $E7_4(9_3)$
- Measure 2: $Bb7(\#11)/E$
- Measure 3: $A7M/E$
- Measure 4: $A7M/E$

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes across four measures. The chords indicated below the staff are:

- Measure 1: $A7M/E$
- Measure 2: $E7_4(9)$
- Measure 3: $E7(9)$
- Measure 4: $E7(9)$

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes across four measures. The chords indicated below the staff are:

- Measure 1: $A7M/E$
- Measure 2: Bb/E
- Measure 3: Bb/E
- Measure 4: Bb/E

Handwritten musical notation for the fifth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes across four measures. The chords indicated below the staff are:

- Measure 1: $A7M/E$
- Measure 2: Bb/E
- Measure 3: Bb/E
- Measure 4: Bb/E

Handwritten musical notation for the sixth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes across four measures. The chords indicated below the staff are:

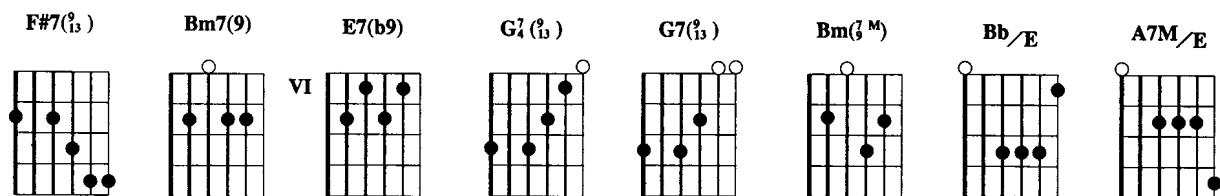
- Measure 1: $A7M/E$
- Measure 2: Bb/E
- Measure 3: Bb/E
- Measure 4: Bb/E

Handwritten musical notation for the seventh system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes across four measures. The chords indicated below the staff are:

- Measure 1: $A7M/E$
- Measure 2: Bb/E
- Measure 3: Bb/E
- Measure 4: Bb/E

Handwritten musical notation for the eighth system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes across four measures. The chords indicated below the staff are:

- Measure 1: $A7M/E$
- Measure 2: Bb/E
- Measure 3: Bb/E
- Measure 4: Bb/E



Introdução: F7M / / / C/E / / / Dm7(9) / / / C7M(#5) / Gb7(#11) / F7M / / / C/E / / / Dm7(9) / / /
 E#4(13) / / / Bb7(#11)/E / / /

A7M / A6 / A7M / / / E#4(9) / / / E7(9) / / / Em7(9) /
 Quando adormeci— a na i—lha de Li—a Meu Deus, eu só vivia a sonhar Que passava ao

E7(9) / E#4(9) / E7(b5) / A7M / / / Eb7(#11) / / / D7M / / /
 lar—go no bar—co de Rosa E queria aquela ilha abordar Pra dormir com Li—a

/ / E7(9)/D / C#m7(9) / / / F#4(13) / F#7(13) / Bm7(9) / / /
 que vi—a que eu ia Sonhar dentro do barco de Ro—sa Rosa que se ria

/ C#m7(9) / / / E#4(9) / / / E7(b9) / / / A7M / A6 / A7M / / /
 e dizi—a nem coisa com coisa Era uma armadilha de Li—a com Rosa

E#4(9) / / / E7(9) / / / Em7(9) / E7(9) / E#4(9) / E7(b5) /
 com Lia Eu não podia es—capar Gira—va num bar—co num la—go no centro da

A7M / / / Eb7(#11) / / / D7M / / / E7(9)/D / C#m7(9)
 ilha Num moinho do mar Era estar com Ro—sa nos braços de Lia E—ra Lia

/ / / F#4(13) / F#7(13) / Bm7(9) / / / C#m7(9) / / / Dm7(9) / / /
 com balanço de Ro—sa Era tão real Era devaneio Era meio a meio Meio

G#4(13) / G7(13) / Bm7(9) / Bm(7M) / Bm7(9) / Bb/E / A7M / A6 /
 Rosa, meio Lia Meio—Rosa, meio—dia, meia-lua meio Lia, meio Era uma parti—lha

A7M / / / E#4(9) / / / E7(9) / / / Em7(9) / E7(9) / E#4(9) /
 de Ro—sa com Lia com Rosa Eu não podia es—perar Na feira do por—to, meu cor—po,

E7(b5) / A7M / / / Eb7(#11) / / / D7M / / / E7(9)/D /
 minh'alma Meus sonhos vinham negoci—ar Era poesi—a nos pra—tos de Rosa E—ra

C#m7(9) / / / F#4(13) / F#7(13) / Bm7(9) / / / C#m7(9) / / / Dm7(9) /
 prosa, na balança de Li—a Era tão real Era devaneio Era meio a

/ / G#4(13) / G7(13) / F7M / / / C/E / / / Dm7(9) / / / C7M(#5) / Gb7(#11) /
 meio Meio Lia, meio Rosa, meio

F7M / / / C/E / / / Dm7(9) / / / E#4(13) / / / Bb7(#11)/E / / / A7M/E / / /
 Na ilha de Lia, de Lia,

/ / E#4(9) / / / E7(9) / / / A7M/E / / / E#4(9) / / /
 de Lia No barco de Rosa, de Rosa, de Rosa

E7(9) / / / / A7M/E / / / / / /

NEGO MALUCO

Edu Lobo e Chico Buarque

Moderato

First system of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The system consists of two staves, treble and bass. The first staff has a treble clef and the second has a bass clef. The first staff contains the notes E4, G4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#129, A129, B129, C130, D130, E130, F#130, G#130, A130, B130, C131, D131, E131, F#131, G#131, A131, B131, C132, D132, E132, F#132, G#132, A132, B132, C133, D133, E133, F#133, G#133, A133, B133, C134, D134, E134, F#134, G#134, A134, B134, C135, D135, E135, F#135, G#135, A135, B135, C136, D136, E136, F#136, G#136, A136, B136, C137, D137, E137, F#137, G#137, A137, B137, C138, D138, E138, F#138, G#138, A138, B138, C139, D139, E139, F#139, G#139, A139, B139, C140, D140, E140, F#140, G#140, A140, B140, C141, D141, E141, F#141, G#141, A141, B141, C142, D142, E142, F#142, G#142, A142, B142, C143, D143, E143, F#143, G#143, A143, B143, C144, D144, E144, F#144, G#144, A144, B144, C145, D145, E145, F#145, G#145, A145, B145, C146, D146, E146, F#146, G#146, A146, B146, C147, D147, E147, F#147, G#147, A147, B147, C148, D148, E148, F#148, G#148, A148, B148, C149, D149, E149, F#149, G#149, A149, B149, C150, D150, E150, F#150, G#150, A150, B150, C151, D151, E151, F#151, G#151, A151, B151, C152, D152, E152, F#152, G#152, A152, B152, C153, D153, E153, F#153, G#153, A153, B153, C154, D154, E154, F#154, G#154, A154, B154, C155, D155, E155, F#155, G#155, A155, B155, C156, D156, E156, F#156, G#156, A156, B156, C157, D157, E157, F#157, G#157, A157, B157, C158, D158, E158, F#158, G#158, A158, B158, C159, D159, E159, F#159, G#159, A159, B159, C160, D160, E160, F#160, G#160, A160, B160, C161, D161, E161, F#161, G#161, A161, B161, C162, D162, E162, F#162, G#162, A162, B162, C163, D163, E163, F#163, G#163, A163, B163, C164, D164, E164, F#164, G#164, A164, B164, C165, D165, E165, F#165, G#165, A165, B165, C166, D166, E166, F#166, G#166, A166, B166, C167, D167, E167, F#167, G#167, A167, B167, C168, D168, E168, F#168, G#168, A168, B168, C169, D169, E169, F#169, G#169, A169, B169, C170, D170, E170, F#170, G#170, A170, B170, C171, D171, E171, F#171, G#171, A171, B171, C172, D172, E172, F#172, G#172, A172, B172, C173, D173, E173, F#173, G#173, A173, B173, C174, D174, E174, F#174, G#174, A174, B174, C175, D175, E175, F#175, G#175, A175, B175, C176, D176, E176, F#176, G#176, A176, B176, C177, D177, E177, F#177, G#177, A177, B177, C178, D178, E178, F#178, G#178, A178, B178, C179, D179, E179, F#179, G#179, A179, B179, C180, D180, E180, F#180, G#180, A180, B180, C181, D181, E181, F#181, G#181, A181, B181, C182, D182, E182, F#182, G#182, A182, B182, C183, D183, E183, F#183, G#183, A183, B183, C184, D184, E184, F#184, G#184, A184, B184, C185, D185, E185, F#185, G#185, A185, B185, C186, D186, E186, F#186, G#186, A186, B186, C187, D187, E187, F#187, G#187, A187, B187, C188, D188, E188, F#188, G#188, A188, B188, C189, D189, E189, F#189, G#189, A189, B189, C190, D190, E190, F#190, G#190, A190, B190, C191, D191, E191, F#191, G#191, A191, B191, C192, D192, E192, F#192, G#192, A192, B192, C193, D193, E193, F#193, G#193, A193, B193, C194, D194, E194, F#194, G#194, A194, B194, C195, D195, E195, F#195, G#195, A195, B195, C196, D196, E196, F#196, G#196, A196, B196, C197, D197, E197, F#197, G#197, A197, B197, C198, D198, E198, F#198, G#198, A198, B198, C199, D199, E199, F#199, G#199, A199, B199, C200, D200, E200, F#200, G#200, A200, B200, C201, D201, E201, F#201, G#201, A201, B201, C202, D202, E202, F#202, G#202, A202, B202, C203, D203, E203, F#203, G#203, A203, B203, C204, D204, E204, F#204, G#204, A204, B204, C205, D205, E205, F#205, G#205, A205, B205, C206, D206, E206, F#206, G#206, A206, B206, C207, D207, E207, F#207, G#207, A207, B207, C208, D208, E208, F#208, G#208, A208, B208, C209, D209, E209, F#209, G#209, A209, B209, C210, D210, E210, F#210, G#210, A210, B210, C211, D211, E211, F#211, G#211, A211, B211, C212, D212, E212, F#212, G#212, A212, B212, C213, D213, E213, F#213, G#213, A213, B213, C214, D214, E214, F#214, G#214, A214, B214, C215, D215, E215, F#215, G#215, A215, B215, C216, D216, E216, F#216, G#216, A216, B216, C217, D217, E217, F#217, G#217, A217, B217, C218, D218, E218, F#218, G#218, A218, B218, C219, D219, E219, F#219, G#219, A219, B219, C220, D220, E220, F#220, G#220, A220, B220, C221, D221, E221, F#221, G#221, A221, B221, C222, D222, E222, F#222, G#222, A222, B222, C223, D223, E223, F#223, G#223, A223, B223, C224, D224, E224, F#224, G#224, A224, B224, C225, D225, E225, F#225, G#225, A225, B225, C226, D226, E226, F#226, G#226, A226, B226, C227, D227, E227, F#227, G#227, A227, B227, C228, D228, E228, F#228, G#228, A228, B228, C229, D229, E229, F#229, G#229, A229, B229, C230, D230, E230, F#230, G#230, A230, B230, C231, D231, E231, F#231, G#231, A231, B231, C232, D232, E232, F#232, G#232, A232, B232, C233, D233, E233, F#233, G#233, A233, B233, C234, D234, E234, F#234, G#234, A234, B234, C235, D235, E235, F#235, G#235, A235, B235, C236, D236, E236, F#236, G#236, A236, B236, C237, D237, E237, F#237, G#237, A237, B237, C238, D238, E238, F#238, G#238, A238, B238, C239, D239, E239, F#239, G#239, A239, B239, C240, D240, E240, F#240, G#240, A240, B240, C241, D241, E241, F#241, G#241, A241, B241, C242, D242, E242, F#242, G#242, A242, B242, C243, D243, E243, F#243, G#243, A243, B243, C244, D244, E244, F#244, G#244, A244, B244, C245, D245, E245, F#245, G#245, A245, B245, C246, D246, E246, F#246, G#246, A246, B246, C247, D247, E247, F#247, G#247, A247, B247, C248, D248, E248, F#248, G#248, A248, B248, C249, D249, E249, F#249, G#249, A249, B249, C250, D250, E250, F#250, G#250, A250, B250, C251, D251, E251, F#251, G#251, A251, B251, C252, D252, E252, F#252, G#252, A252, B252, C253, D253, E253, F#253, G#253, A253, B253, C254, D254, E254, F#254, G#254, A254, B254, C255, D255, E255, F#255, G#255, A255, B255, C256, D256, E256, F#256, G#256, A256, B256, C257, D257, E257, F#257, G#257, A257, B257, C258, D258, E258, F#258, G#258, A258, B258, C259, D259, E259, F#259, G#259, A259, B259, C260, D260, E260, F#260, G#260, A260, B260, C261, D261, E261, F#261, G#261, A261, B261, C262, D262, E262, F#262, G#262, A262, B262, C263, D263, E263, F#263, G#263, A263, B263, C264, D264, E264, F#264, G#264, A264, B264, C265, D265, E265, F#265, G#265, A265, B265, C266, D266, E266, F#266, G#266, A266, B266, C267, D267, E267, F#267, G#267, A267, B267, C268, D268, E268, F#268, G#268, A268, B268, C269, D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#35

Handwritten musical notation for the first system. The staff shows a melody line and a bass line. The key signature is one sharp (F#). The time signature is 4/4. The notation includes a repeat sign and a first ending bracket. The chords are labeled as follows:

- Chord 1: $Fm(b9)$ / E
- Chord 2: $E6$ *canto*
- Chord 3: $A7(9)$
- Chord 4: $E6$
- Chord 5: $A7(9)$

Handwritten musical notation for the second system. The staff shows a melody line and a bass line. The notation includes a repeat sign and a first ending bracket. The chords are labeled as follows:

- Chord 1: $E6$
- Chord 2: $A7(9)$
- Chord 3: $G\#7(b13)$
- Chord 4: $C\#7(9)$

Handwritten musical notation for the third system. The staff shows a melody line and a bass line. The notation includes a repeat sign and a first ending bracket. The chords are labeled as follows:

- Chord 1: $C\#7(13)$
- Chord 2: $F\#7(13)$ $E/G\#$
- Chord 3: $A\dim$ $F\#/A\#$
- Chord 4: $B7(9)$

Handwritten musical notation for the fourth system. The staff shows a melody line and a bass line. The notation includes a repeat sign and a first ending bracket. The chords are labeled as follows:

- Chord 1: $B7(13)$
- Chord 2: $E7M(9)$
- Chord 3: $A7M$
- Chord 4: $D7M(9)$

Handwritten musical notation for the fifth system. The staff shows a melody line and a bass line. The notation includes a repeat sign and a first ending bracket. The chords are labeled as follows:

- Chord 1: $B7(9)$ $B13$
- Chord 2: $F\#7(13)$ $E/G\#$
- Chord 3: $A\dim$ $F\#/A\#$
- Chord 4: $B7(9)$

$B^7(13)$
 $E^7M(9)$
 $Bb^7(\sharp 11)$
 A^7M
 $Am^6(9)$

$G^\sharp m^7$
 $G^\sharp dim$
 $F^\sharp m^7$
 $B^7(9)$

$Bm^7(9)$
 $Bb^7(\sharp 11/13)$
 A^7M
 $Am^6(9)$
 $G^\sharp 7(+5)$

$C^\sharp 7(+9)$
 $F^\sharp 7(13)$
 $B^7(9)$
 $B^7(13)$
 $Cm(\flat 6/7M)/E$

$Am(\flat 6/7M)$
 $A^\sharp m(\flat 6/7M)$
 $Gm(\flat 6/7M)$
 $Cm(\flat 6/7M)$
 $Am(\flat 6/7M)$
 $A^\sharp m(\flat 6/7M)$
 $Gm(\flat 6/7M)$
 $Fm(\flat 6/7M)$
 $Cm(\flat 6/7M)$
 $Am(\flat 6/7M)$

Handwritten musical notation for the first system. It features a treble clef and a 4/4 time signature. The first measure contains a triplet of eighth notes (A, G, F) with a '3' above it. The second measure contains a half note F. The third measure contains a half note Bb. The fourth measure is marked 'IMPRO'. The fifth measure is marked 'A7M'. The sixth measure is marked 'G#7(#5)'. Below the staff, there are four quarter notes: A, G, F, and Bb, each with a '4' below it.

Chords: $A\sharp m(\flat 6)$, $Gm(\flat 6)$, $F\sharp m(\flat 6)$, $Fm(\flat 6)$, $Bb7(\sharp 11)$, $A7M$, $G\sharp 7(\sharp 5)$

Handwritten musical notation for the second system. It features a treble clef and a 4/4 time signature. The first measure is marked 'IMPRO'. The second measure is marked 'C#m7'. The third measure is marked 'F#7(9)'. The fourth measure is marked 'B7(9)'. The fifth measure is marked 'B7(13)'. The sixth measure is marked 'E7M'. The seventh measure is marked 'Bb7(#11)'. Below the staff, there are four quarter notes: C#, F#, B, and Eb, each with a '4' below it.

Chords: $C\sharp m7$, $F\sharp 7(9)$, $B7(9)$, $B7(13)$, $E7M$, $Bb7(\sharp 11)$

Handwritten musical notation for the third system. It features a treble clef and a 4/4 time signature. The first measure contains a half note C. The second measure contains a half note A. The third measure contains a triplet of eighth notes (A, G, F) with a '3' above it. The fourth measure contains a half note F. The fifth measure contains a half note Bb. The sixth measure is marked '1.'. Below the staff, there are four quarter notes: C, A, G, and F, each with a '4' below it.

Chords: $Cm(\flat 6)$, $Am(\flat 6)$, $A\sharp m(\flat 6)$, $Gm(\flat 6)$, $F\sharp m(\flat 6)$, $Fm(\flat 6)$

(Pedal E)

Handwritten musical notation for the fourth system. It features a treble clef and a 4/4 time signature. The first measure contains a half note C. The second measure contains a half note A. The third measure contains a half note G. The fourth measure contains a half note F. The fifth measure contains a half note Bb. The sixth measure contains a half note A. The seventh measure contains a half note G. The eighth measure contains a half note F. The ninth measure contains a half note Bb. The tenth measure contains a half note A. The eleventh measure contains a half note G. The twelfth measure contains a half note F. Below the staff, there are four quarter notes: C, A, G, and F, each with a '4' below it.

Chords: $Cm(\flat 6)$, $Am(\flat 6)$, $A\sharp m(\flat 6)$, $Gm(\flat 6)$, $Cm(\flat 6)$, $Am(\flat 6)$, $A\sharp m(\flat 6)$, $Gm(\flat 6)$, $Fm(\flat 6)$

(PEDAL E a F E o FIM)

Ad *f* com REP.
E

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a triplet of eighth notes in the second measure and a half note in the third measure. Below the staff, the following chords are written:

Cm(^{b6}_{7M}) Am(^{b6}_{7M}) A[#]m(^{b6}_{7M}) Gm(^{b6}_{7M}) F[#]m(^{b6}_{7M}) Fm(^{b6}_{7M})

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a half note in the first measure and a half note in the second measure. Below the staff, the following chords are written:

E7M(^{#5})

Handwritten guitar chord diagrams for various chords, organized in rows. Each diagram shows the fretboard with fingerings indicated by numbers 1-4 and a Roman numeral indicating the chord's position.

Row 1: E7M (VI), A7(9) (V), A7M (V), G#7(^{#5}) (IV), C#m7 (IV), D#7(^{#9}) (V), E^b₄(9) (IV), F#^b₄(9) (IV).

Row 2: C#m(^{7M}) (IV), F#7(^{b5}) (IV), B^b₄(9) (V), Cm(^{7M}_{b6})/E (VII), Am(^{7M}_{b6})/E (IV), A#m(^{7M}_{b6})/E (V), Gm(^{7M}_{b6})/E (II), F#m(^{7M}_{b6})/E (IV).

Row 3: E6 (VI), G#7(b13) (IV), C#^b₄(9) (IV), C#7(13) (IV), F#7(13) (IV), E/G# (II), A° (IV), F#/A# (IV).

Row 4: B7(13) (VII), E7M(9) (VI), D7M(9) (IV), Bb7(^{#11}) (V), Am⁶ (IV), G#m7 (IV), G° (IV), F#m7 (IV).

Row 5: B7(9) (IV), Bm7(9) (IV), Bb7(^{#11}₁₃) (IV), G#7(^{#5}) (IV), C#7(^{#9}) (III).

Introdução: E7M / A7(9) / E7M / A7(9) / E7M / A7M / E7M / A7M / E7M / G#7(^{#5}₉) / C#m7 D#7(#9)
 E⁷₄(9) F#⁷₄(9) C#m(7M) / F#⁷₄(9) / F#7(^{b5}₉) / B⁷₄(9) / / / Cm(^{7M}_{b6}) / E Am(^{7M}_{b6}) / E A#m(^{7M}_{b6}) / E Gm(^{7M}_{b6}) / E
 F#m(^{7M}_{b6}) / E / / / /

E6 / A7(9) / E6 / A7(9) / E6 / A7(9) / G#7(b13) / / /
 Eu tava jogando vin—te e um Um nego maluco apa—receu

C#⁷₄(9) / C#7(13) / F#7(13) E / G# A° F# / A#
 Vinha com um baita de um rádio no colo Tocan—do um sam—ba a mil

B⁷₄(9) / B7(13) / E7M(9) / A7M / D7M(9) / B⁷₄(9) B7(13) E6 /
 E dizia pro povo que o samba era meu Pintou saia

A7(9) / E6 / A7(9) / E6 / A7(9) / G#7(b13) / / / C#⁷₄(9) / C#7(13)
 justa no salão Por culpa daquele fa—riseu Dando, batendo

/ F#7(13) E / G# A° F# / A# B⁷₄(9) / B7(13) / E7M(9) /
 no mesmo bordão Toma aqui, toma aqui Toma que o samba é teu

Bb7(#11) / A7M / Am⁶ / G#m7 / G° / F#m7 / B7(9) / Bm7(9) / Bb7(^{#11}₁₃) /
 Sou da banda do jazz Ganzá jamais me ape—teceu

A7M / Am⁶ / G#7(#5) / C#7(#9) / F#7(13) / B⁷₄(9) B7(13)
 Não co—nheço o rapaz Tenho famí—lia E es—se sam—ba não é meu

E6 Cm(^{7M}_{b6}) / E Am(^{7M}_{b6}) / E Gm(^{7M}_{b6}) / E Cm(^{7M}_{b6}) / E Am(^{7M}_{b6}) / E A#m(^{7M}_{b6}) / E Gm(^{7M}_{b6}) / E / Fm(^{7M}_{b6}) / E

Cm(^{7M}_{b6}) / E Am(^{7M}_{b6}) / E A#m(^{7M}_{b6}) / E Gm(^{7M}_{b6}) / E F#m(^{7M}_{b6}) / E / Bb7(#11) / A7M / G#7 / C#m7 / F#⁷₄(9) /

B⁷₄(9) / B7(13) / E7M / Bb7(#11) /

NO CORDÃO DA SAIDEIRA

Edu Lobo

Handwritten musical notation for the first system. The staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The first measure contains a half note E4 and a quarter note G4, with the chord label *Em (add 9)* below. The second measure contains a half note F#4 and a quarter note A4, with the chord label *C7M(9)* below. The third measure contains a half note G4 and a quarter note B4, with the chord label *C7M(9)* below. A slur connects the notes in the second and third measures.

Handwritten musical notation for the second system. The first measure contains a half note E4 and a quarter note G4, with the chord label *C7M(9)* below. The second measure contains a half note F#4 and a quarter note A4, with the chord label *Em (add 9)* below. The third measure contains a half note G4 and a quarter note B4, with the chord label *C7M(9)* below. A slur connects the notes in the second and third measures.

Handwritten musical notation for the third system. The first measure contains a half note E4 and a quarter note G4, with the chord label *C7M(9)* below. The second measure contains a half note F#4 and a quarter note A4, with the chord label *Db/E* below. The third measure contains a half note G4 and a quarter note B4, with the chord label *C/E* below. The fourth measure contains a half note A4 and a quarter note B4, with the chord label *A7/C#* below. A slur connects the notes in the second and third measures.

Handwritten musical notation for the fourth system. The first measure contains a half note E4 and a quarter note G4, with the chord label *D7/c* below. The second measure contains a half note F#4 and a quarter note A4, with the chord label *G/B* below. The third measure contains a half note G4 and a quarter note B4, with the chord label *C6(9)* below. A slur connects the notes in the second and third measures.

Handwritten musical notation for the first system, featuring three measures with chords C#m7(b5), F#7(b13), and B7(9)₄. The notation includes a treble clef and various chord symbols with accidentals and extensions.

Handwritten musical notation for the second system, featuring three measures with chords B7(9)₄, F7(13), and a final measure with a wavy line. The notation includes a treble clef and various chord symbols with accidentals and extensions.

Handwritten musical notation for the third system, featuring a "canto" section with three measures and chords Em7(9) and C/B_b. The notation includes a treble clef and various chord symbols with accidentals and extensions.

Handwritten musical notation for the fourth system, featuring four measures with chords C/B_b, F#m7(b5), and B7(b9). The notation includes a treble clef and various chord symbols with accidentals and extensions.

<p>Em7(9)</p>	<p>Em7M(9) Em7(9)</p>	<p>Bm7(b5)</p>
---------------	-----------------------	----------------

<p>E7(b9)</p>	<p>Am7M</p>	<p>D7(9) 4</p>
---------------	-------------	--------------------

<p>C#m7(11)</p>	<p>F#7(13)</p>	<p>B7(9) 4</p>
-----------------	----------------	--------------------

<p>B7(b9)</p>	<p>E7</p>	<p>E / G#</p>
---------------	-----------	---------------

Handwritten musical notation on a single staff, featuring various chords and melodic lines. The notation includes accidentals, ties, and dynamic markings.

Chords and Melodic Lines:

- Am7(9)**: Melodic line with a tie and a sharp sign.
- A#dim.**: Melodic line with a sharp sign.
- G/B**: Melodic line with a sharp sign.
- C7M**: Melodic line with a sharp sign.
- Bm7(b5)**: Melodic line with a sharp sign.
- E7(b9)**: Melodic line with a sharp sign.
- A/C#**: Melodic line with a sharp sign.
- Cm6**: Melodic line with a sharp sign.
- G/B**: Melodic line with a sharp sign.
- Bbdim(b13)**: Melodic line with a sharp sign.
- Am7**: Melodic line with a sharp sign.
- Am7/G**: Melodic line with a sharp sign.
- F#m7(b5)**: Melodic line with a sharp sign.
- F7**: Melodic line with a sharp sign.
- E7(13)**: Melodic line with a sharp sign.
- E7(b13)**: Melodic line with a sharp sign.
- Am7**: Melodic line with a sharp sign.
- A#dim**: Melodic line with a sharp sign.
- G/B**: Melodic line with a sharp sign.
- C7M**: Melodic line with a sharp sign.
- C7M/B**: Melodic line with a sharp sign.
- Am7**: Melodic line with a sharp sign.
- Am7/G**: Melodic line with a sharp sign.
- F#m7(b5)**: Melodic line with a sharp sign.
- B7(b9)**: Melodic line with a sharp sign.
- Dm6/F**: Melodic line with a sharp sign.
- E7(b9)**: Melodic line with a sharp sign.
- Em7(9)**: Melodic line with a sharp sign.
- B7(b9)**: Melodic line with a sharp sign.

Other markings:

- 1.**: First ending bracket.
- 2.**: Second ending bracket.
- AD S.**: Marking at the end of the staff.
- CASA 1 E**: Marking at the end of the staff.

Dm_9^6/F $\text{E7}(\text{b}9)$ $\text{Am7}(\text{9})$

$\text{Am7}(\text{9})$ Em7 $\text{Em}/\text{D}\sharp$ Em/D $\text{Em}/\text{C}\sharp$

$\text{C7}(\text{9})$ $\text{B7}(\text{b}9)$ $\text{Bm}_9^7(\text{11})$

RALL - - - - -

ACCELL - - - - -

$\text{Bb}_9^7(\sharp 11)$ A7M Am_6

instrumental *ACCELL....*

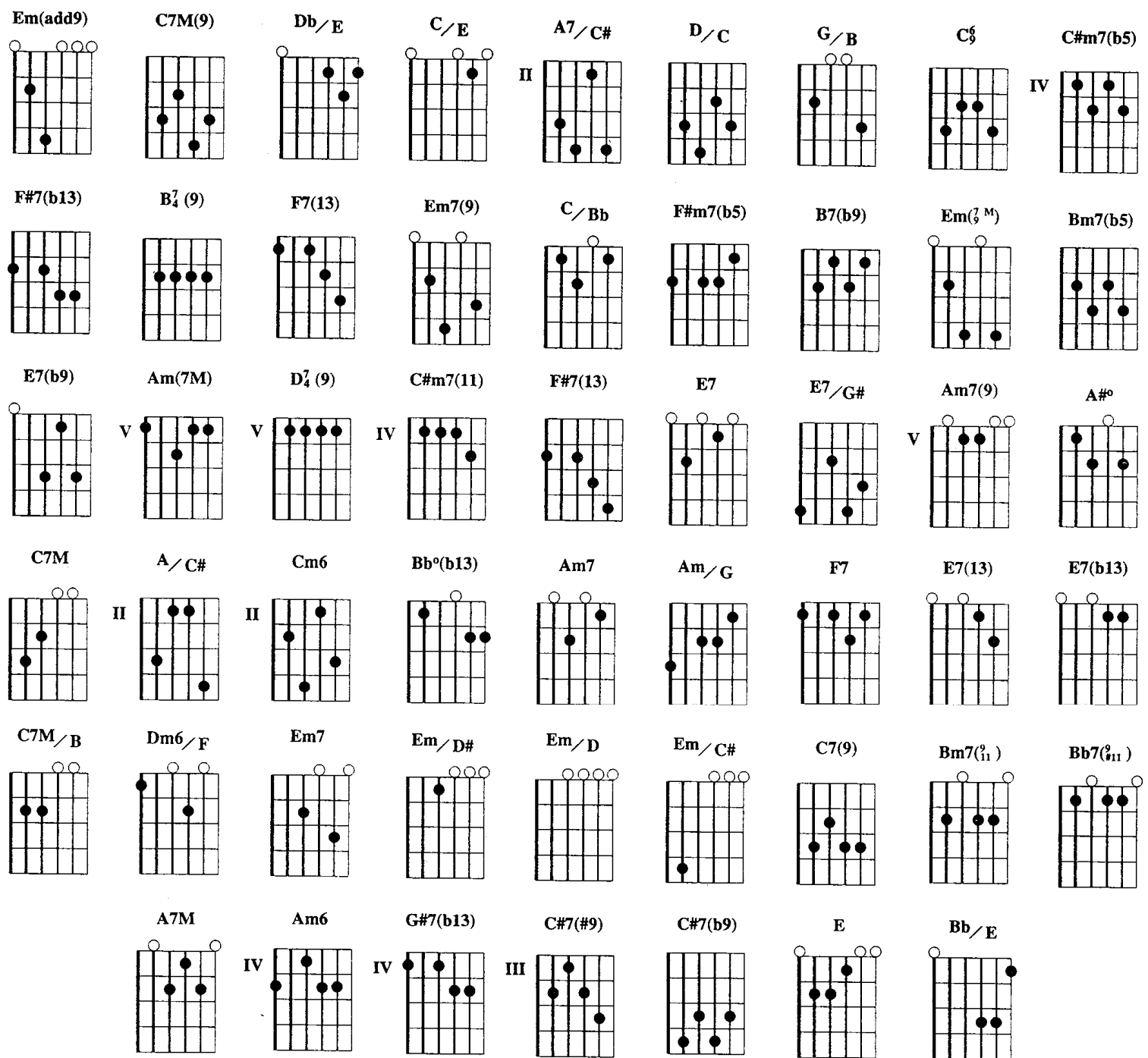
$\text{G}\sharp 7(\text{b}13)$ $\text{C}\sharp 7(\sharp 9)$ $\text{C}\sharp 7(\text{b}9)$ $\text{F}\sharp 7(\text{13})$ $\text{C7}(\text{9})$

$\text{B}_4^7(\text{9})$ $\text{B7}(\text{b}9)$ $\text{Bm}_9^7(\text{11})$ $\text{Bb}_7^9(\sharp 11)$

A7M Am_6 $\text{G}\sharp 7(\text{b}13)$

$\text{C}\sharp 7(\sharp 9)$ $\text{C}\sharp 7(\text{b}9)$ $\text{F}\sharp 7(\text{13})$ $\text{C7}(\text{9})$ $\text{B}_4^7(\text{9})$ $\text{B7}(\text{b}9)$

E Bb/E



Introdução: Em(add9) / / / C7M(9) / / / Em(add9) / / / C7M(9) / Db/E C/E / A7/C# / D/C / G/B / C♯ / C♯m7(b5) / F#7(b13) / B♭4(9) / / / F7(13) / / /

Em7(9) / / / C/Bb / / / F#m7(b5) / B7(b9)
 Ho—je não tem dan—ça Não tem mais menina de trança Nem chei—ro de
 / Em7(9) / Em(7M) Em7(9) Bm7(b5) / E7(b9) / Am(7M) / D♭4(9)
 lança no ar Ho—je não tem fre—vo Tem gen—te
 / C#m7(11) / F#7(13) B♭4(9) / B7(b9) /
 que passa com medo E na praça ninguém pra cantar Me lembro
 E7 / E7/G# / Am7(9) / A#° / G/B / C7M /
 tanto E é tão grande a sauda—de Que até parece verdade Que o tempo inda pode
 Bm7(b5) / E7(b9) / A/C# / Cm6 / G/B /
 voltar Tempo da praia De Ponta de Pedra Das noites de lua Dos blocos de

Bb°(b13) / **Am7** **Am/G** **F#m7(b5)** **F7** **E7(13)** / **E7(b13)**
 rua Do susto e a carreira Na carambo-leira do bumba-meu-boi Que tempo que foi

/ **Am7** / **A#°** / **G/B** / **C7M** **C7M/B** **Am7** **Am/G** **F#m7(b5)**
 Agulha frita, mungunzá Cravo e canela Serenata eu fiz pra ela Cada noite

B7(b9) **Dm6/F** / **E7(b9)** / **Am7** / **A#°** / **G/B** / **C7M** **C7M/B**
 de luar Agulha frita, mungunzá Cravo e canela Serenata eu fiz pra

Am7 **Am/G** **F#m(b5)** **B7(b9)** **Em7(9)** / **B7(b9)** / **Em7(9)** / / / **C/Bb** /
 ela Cada noite de luar Mas ho—je não tem dan—ça Não tem

/ **F#m7(b5)** / **B7(b9)** / **Em7(9)** / **Em(7^M)** **Em7(9)** **Bm7(b5)** /
 mais menina de trança Nem chei—ro de lança no ar Ho—je

E7(b9) / **Am(7M)** / **D4(9)** / **C#m7(11)** / **F#7(13)**
 não tem fre—vo Tem gen—te que passa com medo E na praça ninguém

B4(9) / **B7(b9)** / **E7** / **E7/G#** / **Am7(9)** / **A#°** /
 pra cantar Me lembro tanto E é tão grande a sauda—de Que até parece

G/B / **C7M** / **Bm7(b5)** / **E7(b9)** / **A/C#** / **Cm6**
 verdade Que o tempo inda pode voltar Tempo do corso na Rua da Aurora

/ **G/B** / **Bb°(b13)** / **Am7** **Am/G** **F#m7(b5)**
 É moço no passo Menino e senhora Do bonde de Olinda Pra baixo e pra cima Do

F7 **E7(13)** / **E7(b13)** / **Am7** / **A#°** / **G/B** / **C7M**
 caramanchão Esqueço mais não E frevo ainda Ape—sar da quarta-feira No Cordão da

C7M/B **Am7** **Am/G** **F#m7(b5)** **B7(b9)** **Dm6/F** / **E7(b9)** / **Am7** / **A#°**
 Sai—deira Vendo a vida se enfeitar E frevo ainda Apesar da

/ **G/B** / **C7M** **C7M/B** **Am7** **Am/G** **F#m7(b5)** **B7(b9)** **Dm6/F** / **E7(b9)** /
 quarta-feira No Cor—dão da Sai—deira Vendo a vida se enfeitar E frevo

Am7(9) / / / **Em7** **Em/D#** **Em/D** **Em/C#** **C7(9)** / **B7(b9)** / **Bm7(11)** /
 ainda Apesar da quarta-feira No Cordão da Sai—deira Vendo a vida se enfeitar

Bb7(11) / **A7M** / **Am6** / **G#7(b13)** / **C#7(#9)** **C#7(b9)** **F#7(13)** **C7(9)** **B4(9)** **B7(b9)** **Bm7(11)** / **Bb7(11)** /
A7M / **Am6** / **G#7(b13)** / **C#7(#9)** **C#7(b9)** **F#7(13)** **C7(9)** **B4(9)** **B7(b9)** **E** / / / / / **Bb/E**

O SERTÃO

Edu Lobo

First system of musical notation, featuring a treble clef staff and a bass clef staff, both in 4/4 time and one flat key signature.

Second system of musical notation, featuring a treble clef staff and a bass clef staff, both in 4/4 time and one flat key signature.

Third system of musical notation, featuring a treble clef staff and a bass clef staff, both in 4/4 time and one flat key signature.

Fourth system of musical notation, featuring a treble clef staff and a bass clef staff, both in 4/4 time and one flat key signature.

Fifth system of musical notation, featuring a treble clef staff and a bass clef staff, both in 4/4 time and one flat key signature.

O CIRCO MÍSTICO

Edu Lobo e Chico Buarque

Handwritten musical score for "O CIRCO MÍSTICO" by Edu Lobo and Chico Buarque. The score is written in treble and bass clefs, 3/4 time, with a key signature of three sharps (F#, C#, G#).

The score is divided into four systems, each containing a piano accompaniment staff and a vocal staff (labeled "canto").

System 1:

- Piano: Treble clef, 3/4 time. Chords: E7M(9), A7M(9). A fermata is placed over the final measure.
- Vocal: Treble clef. Chords: E7M(9), A7M(9), E7M(9), A7M(9).

System 2:

- Piano: Treble clef. Chords: E7M(9), A7M(9), C7M(9)/E. A fermata is placed over the final measure.
- Vocal: Treble clef. Chords: E7M(9), A7M(9), C7M(9)/E.

System 3:

- Piano: Treble clef. Chords: Em/D, C#dim7M. A fermata is placed over the final measure.
- Vocal: Treble clef. Chords: Em/D, C#dim7M.

System 4:

- Piano: Treble clef. Chords: Em7(11), A7/E, Eb7(#11), D7M(9). A fermata is placed over the final measure.
- Vocal: Treble clef. Chords: Em7(11), A7/E, Eb7(#11), D7M(9).

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The system consists of four measures. The first measure contains a half note G#4 and a quarter note A4. The second measure contains a half note B4. The third measure contains a half note C#5 and a quarter note D5. The fourth measure contains a half note E5 and a quarter note F#5. Chord symbols are written below the staff: A7(b9) under the first measure, D7M(9) under the second, C#m7(9) and F#7(b13) under the third, and Bm7 and Dm/A under the fourth.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The system consists of four measures. The first measure contains a half note G#4 and a quarter note A4. The second measure contains a half note B4. The third measure contains a half note C#5 and a quarter note D5. The fourth measure contains a half note E5 and a quarter note F#5. Chord symbols are written below the staff: G#m7(9) and C#7(b9) under the first measure, F#7M under the second, F#m7(9) and B7(b9) under the third, and E7M under the fourth. The word "(Instr.)" is written above the fourth measure.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one sharp (F#). The system consists of four measures. The first measure contains a half note G#4 and a quarter note A4. The second measure contains a half note B4. The third measure contains a half note C#5 and a quarter note D5. The fourth measure contains a half note E5 and a quarter note F#5. Chord symbols are written below the staff: A7M(9) under the first measure, E7M(9) under the second, A7M under the third, and E7M(9) under the fourth.

Handwritten musical notation for the fourth system, featuring a treble clef and a key signature of one sharp (F#). The system consists of four measures. The first measure contains a half note G#4 and a quarter note A4. The second measure contains a half note B4. The third measure contains a half note C#5 and a quarter note D5. The fourth measure contains a half note E5 and a quarter note F#5. Chord symbols are written below the staff: A7M under the first measure, E7M under the second, A7M(9) under the third, and A0 under the fourth. The word "e" is written below the staff in the fourth measure.

Handwritten musical notation for a guitar solo in E major. The first system contains five measures. The first measure has a whole note F#4 and a half note G#4. The second measure has a whole note A4 and a half note B4. The third measure has a whole note C#5 and a half note B4. The fourth measure has a whole note A4 and a half note G#4. The fifth measure has a whole note F#4 and a half note E4. Chords are written below the staff: F#m7(9) for the first measure, B7(b9) for the second, B7(b9) B7(b9) for the third, E7M(9) for the fourth, and A7M(9) for the fifth. There are also some handwritten '4' and diamond symbols under the notes in the first three measures.

(Instr.)

Handwritten musical notation for an instrumental section. The second system contains three measures. The first measure has a whole note E4 and a half note F#4. The second measure has a whole note G#4 and a half note A4. The third measure has a whole note B4 and a half note C#5. Chords are written below the staff: E7M for the first measure, A7M for the second, and D#m7(b5) for the third.

Handwritten musical notation for a guitar solo in E major. The third system contains three measures. The first measure has a whole note G#4 and a half note A4. The second measure has a whole note B4 and a half note C#5. The third measure has a whole note D#5 and a half note E5. Chords are written below the staff: G#7(13) for the first measure, G#7(b13) for the second, C#m7(9) for the third, and C#m/B for the fourth.

Handwritten musical notation for a guitar solo in E major. The fourth system contains three measures. The first measure has a whole note A#4 and a half note B4. The second measure has a whole note C#5 and a half note D#5. The third measure has a whole note E5 and a half note F#5. Chords are written below the staff: A#m7(b5) for the first measure, D#7(b9) for the second, and G#7M for the third.

Handwritten musical notation for a guitar solo in E major. The fifth system contains three measures. The first measure has a whole note G#4 and a half note A4. The second measure has a whole note B4 and a half note C#5. The third measure has a whole note D#5 and a half note E5. Chords are written below the staff: G#6 for the first measure, Gm7(b5) for the second, and C7(b9) for the third.

Handwritten musical notation for the first system, measures 1-3. The notation is on a single staff with a treble clef. Measure 1 contains a half note F4 and a quarter note G4. Measure 2 contains a half note A4 and a quarter note B4. Measure 3 contains a half note C5 and a quarter note D5. The chords are F7M, F6, and Bm7(9).

F7M F6 Bm7(9)

Handwritten musical notation for the second system, measures 4-6. The notation is on a single staff with a treble clef. Measure 4 contains a half note E4 and a quarter note F4. Measure 5 contains a half note G4 and a quarter note A4. Measure 6 contains a half note B4 and a quarter note C5. The chords are E7(b9), A7M, and B7(b9)4.

E7(b9) A7M B7(b9)
4

Handwritten musical notation for the third system, measures 7-9. The notation is on a single staff with a treble clef. Measure 7 contains a half note D5 and a quarter note E5. Measure 8 contains a half note F5 and a quarter note G5. Measure 9 contains a half note A5 and a quarter note B5. The chords are E7M(9), A7M(9), and E7M(9). The word "(canto)" is written above the staff.

(canto)
E7M(9) A7M(9) E7M(9)

Handwritten musical notation for the fourth system, measures 10-12. The notation is on a single staff with a treble clef. Measure 10 contains a half note C5 and a quarter note D5. Measure 11 contains a half note E5 and a quarter note F5. Measure 12 contains a half note G5 and a quarter note A5. The chords are A7M(9), E7M(9), and A7M(9).

A7M(9) E7M(9) A7M(9)

Handwritten musical notation for the fifth system, measures 13-15. The notation is on a single staff with a treble clef. Measure 13 contains a half note B5 and a quarter note C6. Measure 14 contains a half note D6 and a quarter note E6. Measure 15 contains a half note F6 and a quarter note G6. The chords are E7M(9), A7M(9), and C7M(9)/E. A slur is placed over the first two measures.

E7M(9) A7M(9) C7M(9)/E

Handwritten musical notation for guitar, showing three measures. The first measure has a treble clef and a key signature of one sharp (F#), with a chord label A7M(9)/E. The second measure has a bass clef and a key signature of one sharp, with a chord label F7M(9)/E. The third measure has a treble clef and a key signature of one sharp, with a chord label E. The notation includes various guitar-specific symbols like bar lines, accidentals, and fret numbers.

E7M(9)	A7M(9)	C7M(9)/E	Em/D	C#°(7M)	Em7(11)	A7/E	Eb7(#11)
D7M(9)	A7(b9)	C#m7(9)	F#7(b13)	Bm7	Bm/A	G#m7(9)	C#7(b9)
F#7M	F#m7(9)	B7(b9)	E7M	A7M	B7(b9)	D#m7(b5)	G#7(13)
G#7(b13)	C#m/B	A#m7(b5)	D#7(b9)	G#7M	G#6	Gm7(b5)	C7(b9)
F7M	F6	Bm7(9)	E7(b9)	A7M(9)/E	F7M(9)/E	E	

Introdução: E7M(9) / / A7M(9) / / E7M(9) / / A7M(9) / /

E7M(9) / / A7M(9) / / E7M(9) / / A7M(9) / / E7M(9) / /
Não Não sei se é um tru—que banal Se um invisí—vel cordão Sustenta a

A7M(9) / / C7M(9)/E / / / / Em/D / / / / C#º(7M) / / / /
vi—da re—al Cordas de uma orques—tra Sombras de um artis—ta Palcos

/ / Em7(11) / / A7/E / / Eb7(º₁₁) / / D7M(9) / / A₄(b9) / / D7M(9) / /
de um plane—ta E as dançarinas no grande final Chove tan—ta flor

C#m7(9) / / F#7(b13) Bm7 / / Bm/A G#m7(9) C#7(b9) / / F#7M / / F#m7(9) / / B₄(b9) / / E7M / /
Que, sem re—fletir Um ardo—roso espec—tador Vira co—libri

A7M(9) / / E7M(9) / / A7M / / E7M(9) / / A7M / / E7M / / A7M(9) / / E7M(9) / /
Qual Não sei se é

A7M(9) / / E7M(9) / / A7M(9) / / E7M(9) / / A7M(9) / / C7M(9)/E / / /
no—va i—lusão Se após o sal—to mortal Existe outra en—carna—ção

/ / Em/D / / / / C#º(7M) / / / / Em7(11) / / A7/E / /
Membros de um elen—co Malas de um desti—no Partes de uma orques—tra

/ / Eb7(º₁₁) / / D7M(9) / / A₄(b9) / / D7M(9) / / C#m7(9) / / F#7(b13) Bm7 / /
Duas meninas no imenso vagão Negro re—fletor Flores de organ—di E o

Bm/A G#m7(9) C#7(b9) / / F#7M / / F#m7(9) B₄(b9) / / B7(b9) / / E7M(9) / / A7M(9) / /
grito do homem vo—ador Ao cair em si

E7M(9) / / A7M(9) / / E7M / / A7M / / D#m7(b5) / / G#7(13) / G#7(b13) C#m7(9) / / C#m/B / /

A#m7(b5) / / D#7(b9) / / G#7M / / G#6 / / Gm7(b5) / / C7(b9) / / F7M / / F6 / / Bm7(9) / / E7(b9) / /

A7M / / B₄(b9) / / E7M(9) / / A7M(9) / / E7M(9) / / A7M(9) / / E7M(9) / /
Não sei se é vi—da real Um invisí—vel cor—dão Após

A7M(9) / / C7M(9)/E / / A7M(9)/E / / F7M(9)/E / / E
o sal—to mor—tal

PONTEIO

Edu Lobo e Capinan

Allegro

1.

Em^{7M}(9)

First system of music for guitar, measures 1-4. The melody is in treble clef with a key signature of one sharp (F#). The rhythm consists of eighth notes. The first measure has a chord label Em^{7M}(9). The subsequent measures have a repeat sign (two dots).

F⁶(7M)

Second system of music for guitar, measures 5-8. The melody continues with eighth notes. The first measure has a chord label F⁶(7M). The subsequent measures have a repeat sign (two dots).

2.

Em^{7M}(9) F⁶(7M)

Third system of music for guitar, measures 9-12. The melody continues with eighth notes. The first measure has a chord label Em^{7M}(9). The second measure has a chord label F⁶(7M). The subsequent measures have a repeat sign (two dots).

CANTO

Em^{7M}(9)

Fourth system of music for voice, measures 13-16. The melody is in treble clef. The first measure has a chord label Em^{7M}(9). The subsequent measures have a repeat sign (two dots).

F⁶(7M)

Fifth system of music for guitar, measures 17-20. The melody continues with eighth notes. The first measure has a chord label F⁶(7M). The subsequent measures have a repeat sign (two dots).



Am⁷(9) G[#]7([#]5) Am⁷(9)/G Am⁹/F[#]

C⁷M C⁷M/B Am⁷(9) Gm⁶

F[#]m⁷ F[#]7([#]11) E⁶(9) D⁶(9)

E⁶(9) D⁶(9) Em⁷M(9) .

F⁷M(6) . Em⁷M(9) . F⁷M(6) .

AO  2 VEZES,
depois 



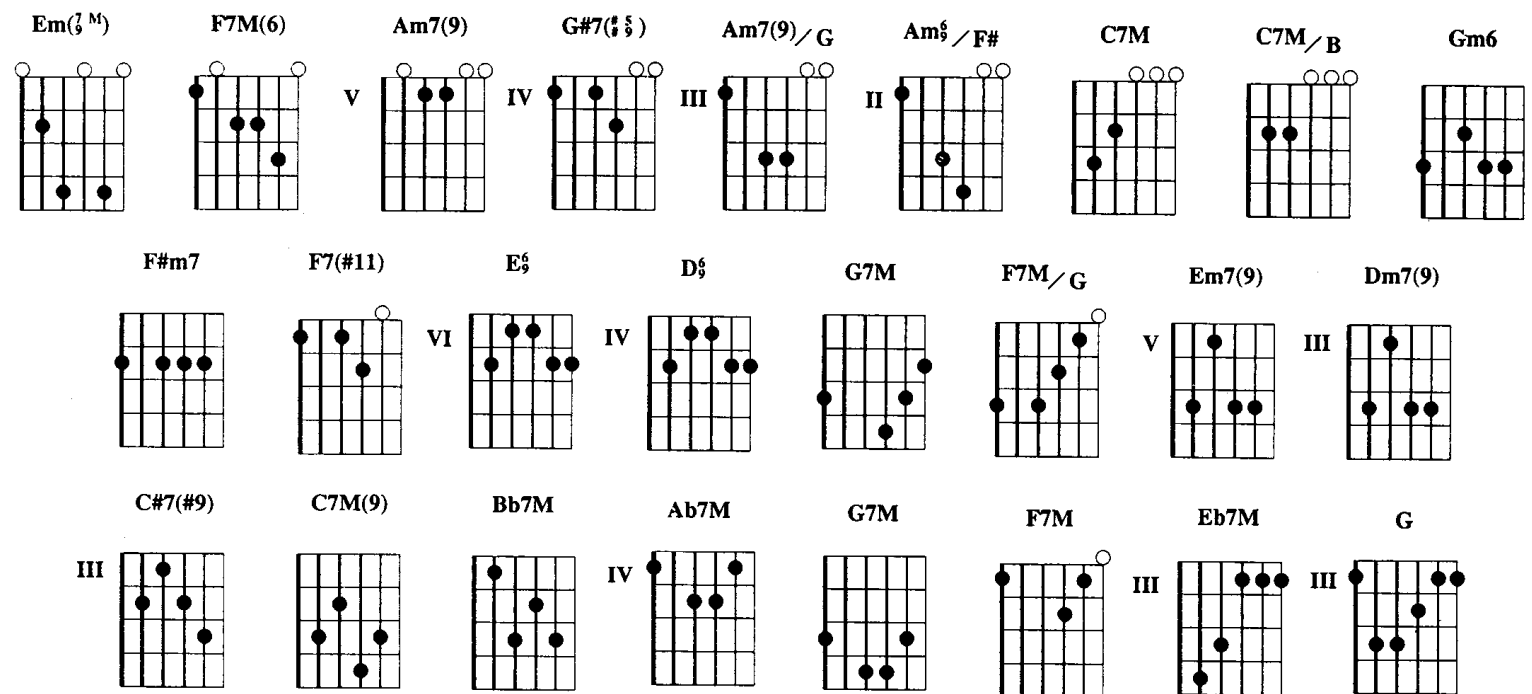
Handwritten musical notation on a five-line staff. The first measure contains a half note G4 and a half note F4, with the chord label *G7M* below. The second measure contains a half note E4 and a half note D4, with the chord label *F7M / G* below. The third measure contains a half note C5 and a half note B4, with the chord label *G7M* below. The fourth measure contains a half note A4 and a half note G4, with the chord label *F7M / G* below. A slur connects the notes in the third and fourth measures.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4 and a half note F4, with the chord label *Em7(9)* below. The second measure contains a half note E4 and a half note D4, with a fermata symbol below. The third measure contains a half note C5 and a half note B4, with the chord label *Dm7(9)* below. The fourth measure contains a half note A4 and a half note G4, with a fermata symbol below. A slur connects the notes in the third and fourth measures.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4 and a half note F4, with the chord label *C#7(#9)* below. The second measure contains a half note E4 and a half note D4, with a fermata symbol below. The third measure contains a half note C5 and a half note B4, with the chord label *C#7M(9)* below. The fourth measure contains a half note A4 and a half note G4, with a fermata symbol below. A slur connects the notes in the third and fourth measures.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4 and a half note F4, with the chord label *Bb7M* below. The second measure contains a half note E4 and a half note D4, with the chord label *Ab7M* below. The third measure contains a half note C5 and a half note B4, with the chord label *G7M* below. The fourth measure contains a half note A4 and a half note G4, with the chord label *F7M Eb7M Eb7M* below. A slur connects the notes in the third and fourth measures.

Handwritten musical notation on a five-line staff. The first measure contains a half note G4 and a half note F4, with the chord label *Eb7M* below. The second measure contains a half note E4 and a half note D4, with the chord label *G* below. A double bar line is at the end of the staff.



Introdução: Em(7^M) / / / / / / / F7M(6) / / / / / / / Em(7^M) / / / / / / / F7M(6) / / / / / / /

Em(7^M) / / / / / / / F7M(6) /
Era um, era dois, era cem Era o mundo chegando e ninguém Que soubesse que eu

/ / / / / / / Em(7^M) / / / / / / /
sou violeiro Que me desse ou amor ou dinheiro Era um, era dois, era cem Vieram pra

/ / / F7M(6) / / / / / / / Am7(9)
me perguntar Ô, você, de onde vai, de onde vem Diga logo o que tem pra contar

/ G#7(7b9) / Am7(9)/G / Am6/F# / C7M / C7M/B
Parado no meio do mun—do Senti chegar meu momen—to Olhei pro mun—do

/ Am7(9) / Gm6 / F#m7 / F7(#11) / E9 / D9
e nem vi—a Nem sombra, nem sol, nem ven—to Quem me dera ago—ra Eu

/ E9 / D9 / E9 / D9 / E9
tivesse a viola pra cantar Quem me dera ago—ra Eu tivesse a viola pra cantar

/ D9 / E9 / D9 / E9 / D9 / E9
Quem me dera ago—ra Eu tivesse a viola pra cantar Quem me dera ago—ra Eu tivesse

E9 / D9 / Em(7^M) / / / F7M(6) / / / Em(7^M) / / / F7M(6) / / / Em(7^M)
a viola pra cantar (Pra cantar) Era

/ / / / / / / F7M(6) / / / / / / /
um dia, era claro, quase meio Era um canto calado, sem ponto Violência, viola, violeiro

/ / / / / / / Em(7^M) / / / / / / /
Era morte em redor, mundo inteiro Era um dia, era claro, quase meio Tinha um que jurou

/ F7M(6) / / / / / / / Am7(9) /
me quebrar Mas não lembro de dor nem receio Só sabia das ondas do mar Jogaram

G#7(7b9) / Am7(9)/G / Am6/F# / C7M / C7M/B
a viola no mun—do Mas fui lá no fundo buscar Se eu tomo a viola

/ **Am7(9)** / **Gm6** / **F#m7** / **F7(#11)** / **E♯** / **D♯** /
 ponteio Meu canto não posso parar, não Quem me dera ago—ra Eu tivesse

E♯ / **D♯** / **E♯** / **D♯** / **E♯** / **D♯** / **E♯** /
 a viola pra cantar (Ponteio) Quem me dera ago—ra Eu tivesse a viola pra cantar (Ponteio)

 / **D♯** / **E♯** / **D♯** / **E♯** / **D♯** /
 Quem me dera ago—ra Eu tivesse a viola pra cantar (Ponteio) Quem me dera ago—ra Eu

 / **E♯** / **D♯** / **Em(♯^M)** / / / **F7M(6)** / / / **Em(♯^M)** / / / **F7M(6)** / / / **Em(♯^M)** /
 tivesse a viola pra cantar Era um,

 / / / **F7M(6)** / / /
 era dois, era cem Era um dia, era claro, quase meio Encerrar meu cantar já convém Prometendo

 / / **Em(♯^M)** / / / **F7M(6)** /
 um novo ponteio Certo dia que sei por inteiro Eu espero, não vá demorar Este dia estou

 / / / **Am7(9)** / **G#7(#♯)** / **Am7(9)/G** /
 certo que vem Digo logo o que vim pra buscar Correndo no meio do mun—do

 / **Am♯/F#** / **C7M** / **C7M/B** / **Am7(9)** / **Gm6** /
 Não deixo a viola de la—do Vou ver o tempo muda—do E um novo lugar pra

 / **F#m7** / **F7(#11)** / **E♯** / **D♯** / **E♯** / **D♯** / **E♯** /
 cantar Quem me dera ago—ra Eu tivesse a viola pra cantar Quem me

 / **D♯** / **E♯** / **D♯** / **E♯** / **D♯** / **E♯** /
 dera ago—ra Eu tivesse a viola pra cantar Quem me dera ago—ra Eu tivesse a viola pra

 / **D♯** / **G7M** / **F7M/G** / **G7M** / **F7M/G** / **Em7(9)** /
 cantar Quem me dera ago—ra Eu tivesse a viola pra cantar Quem

 / / **Dm7(9)** / / / **C#7(#9)** / / / **C7M(9)** / / / **Bb7M** /
 me de—ra ago—ra Eu tivesse a vio—la pra cantar Quem me dera

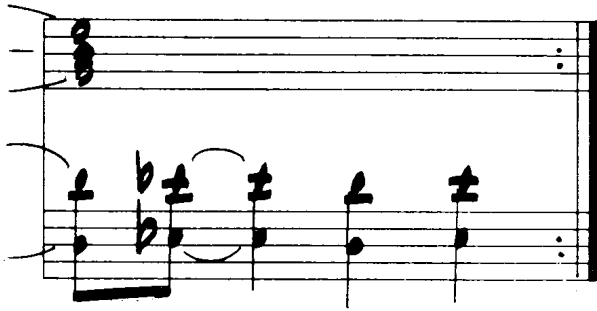
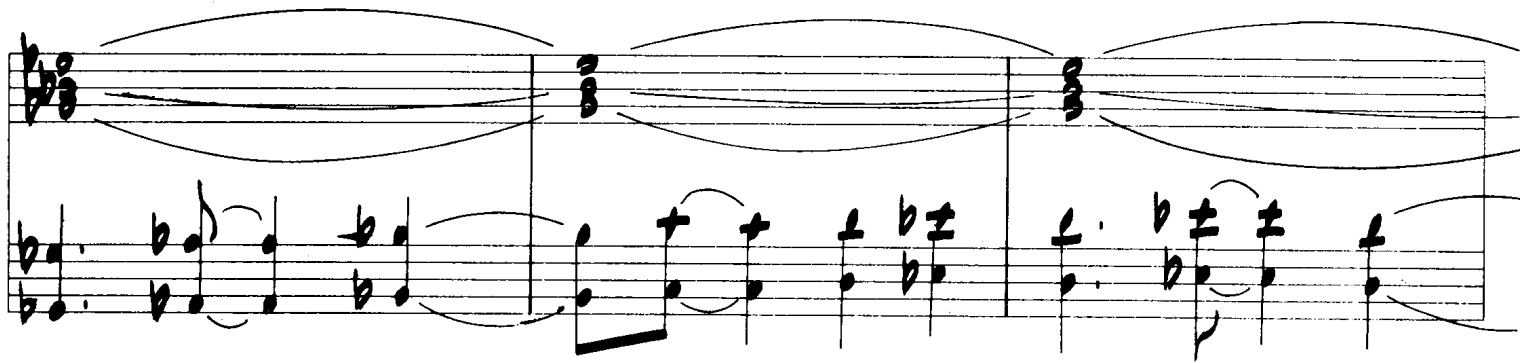
Ab7M / **G7M** **F7M Eb7M** / / / **G**
 ago—ra Eu tivesse a viola pra can—tar

OREMUS

Edu Lobo

Andante

Handwritten musical score for "OREMUS" by Edu Lobo, marked "Andante". The score is written on four systems of two staves each. The first system is in C major, common time. The second system changes to 4/4 time. The third system changes to 3/4 time. The fourth system changes to 4/3 time. The notation includes various chords, single notes, and a triplet in the first system. The piece concludes with a final chord in 4/3 time.



PIANINHO

Edu Lobo e Aldir Blanc

First system of musical notation. The treble clef staff contains a melody in 2/4 time. The bass clef staff contains a bass line. Chords are indicated below the bass line: Em7(b5), A7(b13), Bm7(b5), E7(b13), Am7, and D7(9).

Second system of musical notation. The treble clef staff contains a melody. The bass clef staff contains a bass line. Chords are indicated below the bass line: G7(9), Db7M, Db7(#9), and a final measure with a whole note chord and the word "canta" written above it.

Third system of musical notation. The treble clef staff contains a melody. The bass clef staff contains a bass line. Chords are indicated below the bass line: Db7(#9), C7M, Abm6, and G7(b13).

Fourth system of musical notation. The treble clef staff contains a melody. The bass clef staff contains a bass line. Chords are indicated below the bass line: C7M, F#m7(b5), B7(b9), and Em7.

Fifth system of musical notation. The treble clef staff contains a melody. The bass clef staff contains a bass line. Chords are indicated below the bass line: Ebdim, Dm7(9), and G7(b9).

1. 2.

C7M C7M C7M

C7M B7(b9) [instr.] Em7(9) F#m7(b5) B7(b9)

E7M Am7(9) D7(9) G7M Em7

C#m7(b5) F#7 B7M B7M

G7(9) G7(b9) Dm7(b5)

canto

<p>G₇(b9)</p>	<p>C7M</p>
--------------------------	------------

<p>(tristEr) F#m7(b5)</p>	<p>B7(b9)</p>	<p>Em7(b5)</p>
-------------------------------	---------------	----------------

<p>A7(b13)</p>	<p>Dm7</p>	<p>G₇(b9)</p>
----------------	------------	--------------------------

<p>C7M</p>	<p>Am7</p>	<p>Fm7</p>
------------	------------	------------

<p>Bb7(9)</p>	<p>Eb₉</p>	<p>D7(b9)</p>
---------------	-----------------------	---------------

G7M Am/G G7M *canto*

Db7(#9) C7M Abm6 G7(b13)

C7M F#m7(b5) B7(b9) Em7

Eb dim Dm7(9) G7(b9)₄

(Instr) C7M Bb7(9)₄

Handwritten musical notation on a grand staff. The top staff contains a melodic line with various accidentals and a 3/4 time signature. The bottom staff contains a bass line with a 3/4 time signature. Chord symbols are written below the staves: $Em7(b5)$, $A7(b9)$ (canto), $G7(b9)$, and $C9_6$. The word "RALL" is written in the bottom staff.

Handwritten musical notation on a grand staff. The top staff contains a melodic line with various accidentals and a 3/4 time signature. The bottom staff contains a bass line with a 3/4 time signature. Chord symbols are written below the staves: $D\sharp^o$ and E^o .

Handwritten musical notation on a grand staff. The top staff contains a melodic line with various accidentals and a 3/4 time signature. The bottom staff contains a bass line with a 3/4 time signature. Chord symbols are written below the staves: $Em7(b5)$, $A7(b13)$, $Bm7(b5)$, $E7(b13)$, $Am7$, $D7(9)$, $G_4^7(9)$, $Db7M$, $Db7(\sharp 9)$, $C7M$, $Abm6$, $G7(b13)$, $F\sharp m7(b5)$, $B7(b9)$, $Em7$, Eb^o , $Dm7(9)$, $G_4^7(b9)$, $Em7(9)$, $E7M$, $Am7(9)$, $G7M$, $C\sharp m7(b5)$, $F\sharp 7$, $B7M$, $G7(b9)$, $Dm7(b5)$, $Dm7$, $Fm7$, $Bb7(9)$, Eb_6^{\flat} , $D7(b9)$, Am/G , $Db_4^7(9)$, $A7(b9)$, and C_6^{\flat} .

Introdução: Em7(b5) A7(b13) Bm7(b5) E7(b13) Am7 D7(9) G₄⁷(9) / Db7M / / / Db7(#9) / / /

Db7(#9) / C7M / Abm6 G7(b13) C7M /
Em vez de ir bem direto àquele assunto que me traz Eu vim chorando leve de viés...

F#m7(b5) B7(b9) Em7 / Eb° / Dm7(9) /
Gravei de ouvido tantas confissões musicais Mó——veis e imóveis tramas que a onda faz

G₄⁷(b9) / C7M / / / Db7(#9) / C7M /
Tangendo a lua branca no convés E sem negar o sonho não botei nada demais — Um

Abm6 G7(b13) C7M / F#m7(b5) B7(b9) Em7 / Eb°
truque se transforma num revés E uma voz de longe disse assim: Ô rapaz Fal——ta de

/ Dm7(9) / G₄⁷(b9) / C7M / / B7(b9) Em7(9) / F#m7(b5) B7(b9) E7M /
medida só revela o incapaz Imita a simetria das marés

Am7(9) D7(9) G7M Em7 C#m7(b5) F#7 B7M / / / G₄⁷(9) / G7(b9) / Db7(#9) / C7M
Falando em chopp, bonde, bandolim,

/ Abm6 G7(b13) C7M / F#m7(b5) B7(b9) Em7
retratos, jazz Moderna e lá do tempo do mil réis Lembrando então que agora daqui a pouco

/ Eb° / Dm7(b5) / G₄⁷(b9) / C7M / / /
é jamais Na——zareths, valzinhos, tons, garotos, raveis — reconheci a voz do Radamés

F#m7(b5) / B7(b9) / Em7(b5) / A7(b13) / Dm7 / G₄⁷(b9) / C7M / Am7 / Fm7 / Bb7(9) / Eb₉ / D7(b9) /

G7M / Am/G / G7M / F#m7(b5) B7(b9) Em7 / Eb° /
Lembrando então que agora daqui a pouco é jamais Na——zareths, valzinhos,

Dm7(9) / G₄⁷(b9) / C7M / / / G7(b9) / C₉
tons, garotos, raveis — reconheci a voz do Radamés Reconheci a voz do Radamés

PRA DIZER ADEUS

Edu Lobo e Torquato Neto

Andante

First system of musical notation. The staff is in treble clef with a common time signature (C). It contains three measures of music. The first measure has a B7(13) chord. The second measure has a B7(b13) chord. The third measure has an E7(9) chord with a 4 below it. The notes are: Measure 1: B4, D5, F#4, G4, A4, B4. Measure 2: B4, D5, F#4, G4, A4, B4. Measure 3: B4, D5, F#4, G4, A4, B4.

Second system of musical notation. The staff is in treble clef with a common time signature (C). It contains three measures of music. The first measure has an E7(b9) chord. The second measure has an Am7M and an Am6 chord. The third measure has a D7(9) chord. The notes are: Measure 1: E4, G4, B4, D5, F#4, G4. Measure 2: A4, B4, C5, D5, E5, F#5. Measure 3: D5, E5, F#5, G5, A5, B5.

Third system of musical notation. The staff is in treble clef with a common time signature (C). It contains three measures of music. The first measure has a G7(9) chord with a 4 below it. The second measure has a G7(b9) chord. The third measure has a C7M(#5) and a Bb7(#11) chord. The notes are: Measure 1: G4, B4, D5, F#4, G4, A4. Measure 2: G4, B4, D5, F#4, G4, A4. Measure 3: C5, D5, E5, F#5, G5, A5.

Fourth system of musical notation. The staff is in treble clef with a common time signature (C). It contains three measures of music. The first measure has an Am6 chord. The second measure has a G#dim(b13) chord. The third measure has a Cm7/G chord. The notes are: Measure 1: A4, B4, C5, D5, E5, F#5. Measure 2: G4, B4, D5, F#4, G4, A4. Measure 3: C5, D5, E5, F#5, G5, A5.

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes (F#, G, A) and a quarter note (Bb), with the chord F#dim written below. The second measure contains a triplet of eighth notes (Bb, C, D) and a quarter note (Eb), with the chord Dm6/F written below. The third measure contains a triplet of eighth notes (Eb, F, G) and a quarter note (Ab), with the chord E7(4) written below. The fourth measure contains a triplet of eighth notes (F, G, A) and a quarter note (Bb), with the chord E7(b13) written below.

Handwritten musical notation for the second system. The first measure contains a quarter note (F#), with the chord Am7 written below. The second measure contains a quarter note (G) and a quarter note (A), with the chord Fm7(9) written below. The third measure contains a quarter note (Bb) and a quarter note (C), with the chord E7(#9) written below. The fourth measure contains a quarter note (D) and a quarter note (Eb), with the chord Am6 written below.

Handwritten musical notation for the third system. The first measure contains a triplet of eighth notes (F#, G, A) and a quarter note (Bb), with the chord G#dim(b13) written below. The second measure contains a triplet of eighth notes (Bb, C, D) and a quarter note (Eb), with the chord Cm7/G written below. The third measure contains a triplet of eighth notes (Eb, F, G) and a quarter note (Ab), with the chord F#dim written below. The fourth measure contains a triplet of eighth notes (F, G, A) and a quarter note (Bb), with the chord F#dim written below.

Handwritten musical notation for the fourth system. The first measure contains a quarter note (F#), with the chord Dm6/F written below. The second measure contains a triplet of eighth notes (Bb, C, D) and a quarter note (Eb), with the chord E7(4) written below. The third measure contains a triplet of eighth notes (Eb, F, G) and a quarter note (Ab), with the chord E7(b13) written below. The fourth measure contains a quarter note (F#) and a quarter note (G), with the chord Am7(9) written below.

Handwritten musical notation for the first system, measures 1-3. The notation is on a single staff with a treble clef. Measure 1 contains a whole note chord symbol $D7(9)$. Measure 2 contains a whole note chord symbol $G7(9)$ with a subscript 4. Measure 3 contains a whole note chord symbol $G7(b9)$ with a subscript 13. The melody consists of eighth notes with triplet markings over measures 2 and 3.

Handwritten musical notation for the second system, measures 4-6. The notation is on a single staff with a treble clef. Measure 4 contains a whole note chord symbol $C6/G$. Measure 5 contains a whole note chord symbol $A7(9)$ with a subscript 4, followed by a whole note chord symbol $A7(b5)$. Measure 6 contains a whole note chord symbol $Dm7$. The melody consists of eighth notes with triplet markings over measures 5 and 6.

Handwritten musical notation for the third system, measures 7-9. The notation is on a single staff with a treble clef. Measure 7 contains a whole note chord symbol Dm/c . Measure 8 contains a whole note chord symbol $B7(13)$ followed by a whole note chord symbol $B7(b13)$. Measure 9 contains a whole note chord symbol $E7(b9)$. The melody consists of eighth notes with triplet markings over measures 7, 8, and 9.

Handwritten musical notation for the fourth system, measures 10-12. The notation is on a single staff with a treble clef. Measure 10 contains a whole note chord symbol $Am6$. Measure 11 contains a whole note chord symbol $G\#dim(b13)$. Measure 12 contains a whole note chord symbol $Cm7/G$. The melody consists of eighth notes with triplet markings over measures 11 and 12.

Handwritten musical notation on a staff with three measures. The first measure contains a triplet of eighth notes (F#, G, A) and a quarter note (B), with the chord **F#dim** written below. The second measure contains a triplet of eighth notes (C, D, E) and a quarter note (F), with the chord **Dm6/F** written below. The third measure contains a triplet of eighth notes (F, G, A) and a quarter note (B), with the chord **E7(4)** written below. The fourth measure contains a triplet of eighth notes (C, D, E) and a quarter note (F), with the chord **E7(b13)** written below.

Handwritten musical notation on a staff with three measures. The first measure contains a whole note chord **F7M**. The second measure contains a whole note chord **Bb7M**. The third measure contains a whole note chord **Am6 (9/11)**.

Handwritten guitar chord diagrams for various chords, arranged in four rows. Each diagram shows the fretboard with dots indicating finger positions. Roman numerals (VII, VI, V, IV, III, II, I, X) are placed to the left of each diagram.

- Row 1:** B7(13) (VII), B7(b13) (VII), E7(9) (VII), E7(b9) (VI), Am(7M) (V), Am6 (IV), D7(9) (IV), G7(9) (IV).
- Row 2:** G7(b9) (VII), C7M(#5) (VII), Bb7(#11) (V), G#7(b13) (III), Cm7/G (V), F#7 (IV), Dm6/F (IV), E7 (IV).
- Row 3:** E7(b13) (VII), Am7(9) (VII), Fm7(9) (VII), E7(#9) (VII), G7(13) (VII), C6/G (IV), A7(9) (III), A7(b5) (IV).
- Row 4:** Dm7 (V), Dm/C (VI), F7M (VI), Bb7M (VI), Am6(11) (X).

Introdução: B7(13) / / / B7(b13) / / / E₄⁷ (9) / / / E7(b9) / / / Am(7M) / Am6 / D7(9) / / / G₄⁷ (9) /
G7(b9) / C7M(#5) / / / Bb7(#11) / / /

Am6 / / / G#°(b13) / / / Cm7/G / / / F#° / / / Dm6/F / /
Adeus Vou pra não vol—tar E on—de quer que eu vá

/ / E₄⁷ / / E7(b13) / / Am7(9) / / / Fm7(9) / E7(#9) / / Am6 / / /
Sei que vou so—zi—nho Tão sozi—nho, amor

G#°(b13) / / / Cm7/G / / / F#° / / / Dm6/F / / / E₄⁷
Nem é bom pen—sar Que eu não volto mais

/ / E7(b13) / / Am7(9) / / / D7(9) / / / G₄⁷ (9) / / / G7(b₃⁹) / / /
Des—se meu ca—mi—nho Ah! Pe—na eu não

/ / C6/G / / / A₄⁷ (9) / / A7(b5) / / / Dm7 / / / Dm/C / / /
sa—ber Co—mo te con—tar Que o amor foi

B7(13) / / B7(b13) / / E7(b9) / / / Am6 / / / G#°(b13) / / /
tan—to E no entanto eu queria dizer Vem, eu só sei

/ / Cm7/G / / / F#° / / / Dm6/F / / / E₄⁷ / / / E7(b13) / / F7M / / /
di—zer Vem, nem que seja só Pra dizer a—deus

Bb7M / / / Am6(₁₁)

PRA VOCÊ QUE CHORA

Edu Lobo e Gianfrancesco Guarnieri

Andante

Am⁷(9) Ab / C

B⁷M G⁷m⁷ Eb / D

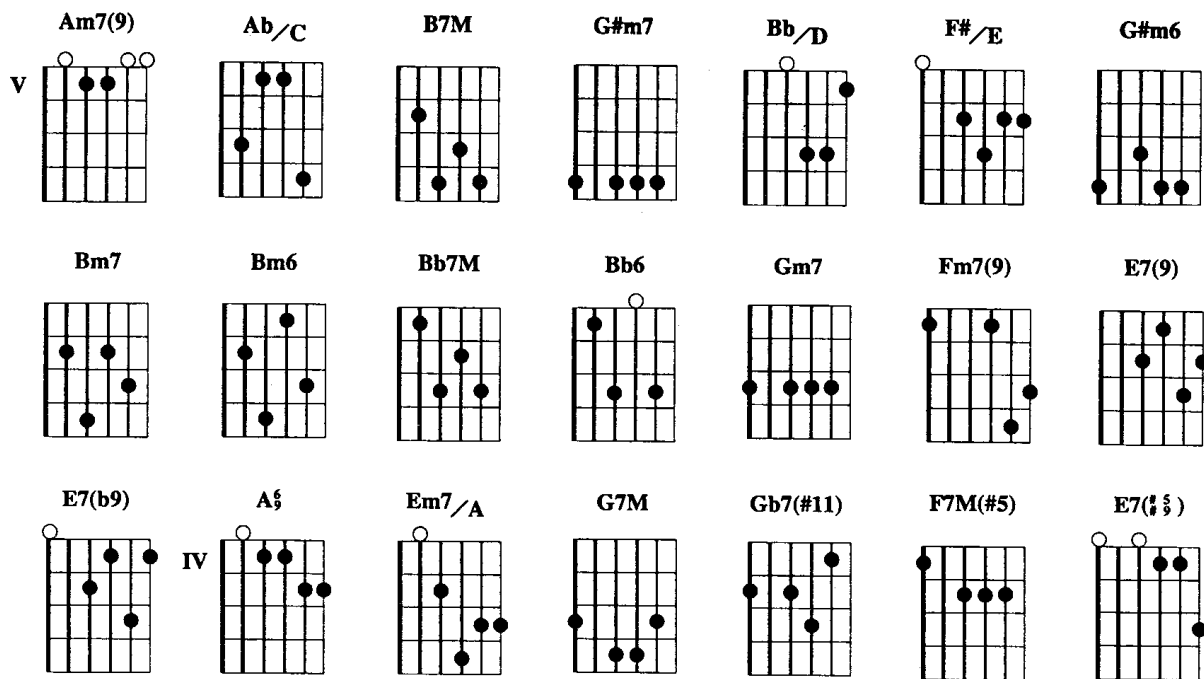
F⁷ / E G⁷m⁷ G⁷m⁶

Bm⁷ Bm⁶ Bb⁷M Bb⁶ Gm⁷

Fm⁷(9) E⁷(9) E⁷(b9) A⁶₉ Em⁷ / A

A⁶₉ Em⁷ / A A⁶₉ Em⁷ / A

G⁷M Gb⁷(#11) F⁷M(#5) E⁷(#5)₉ Am⁷(9)



Am7(9) / / / / / **Ab/C** / / / / / **B7M** / / / **G#m7** / / /
 Pra você que cho—ra E so—fre há tanto tempo, amor Vou contar bai-xi—nho

 / **Bb/D** / / / / / **F#/E** / / / / / **G#m7** / / / **G#m6** / / /
 Um so—nho que nasce de nós dois Um sonho lin—do de nós

 / **Bm7** / / / **Bm6** / / / **Bb7M** / **Bb6** / **Gm7** / / / **Fm7(9)** / / / **E7(9)** / / /
 dois Vo—cê vai ver Ah, vo—cê vai ver Sur—gir de

E7(b9) / **A9** / / / / **Em7/A** / / / / **A9** / / / / **Em7/A** / / / / **A9** / / / /
 nós Um rei que vai ser Bem mais que nós Ser o

Em7/A / / / / **Am7(9)** / / / / / **Ab/C** / / / / /
 que não pude ser Enxugue os o—lhos Não cho—re mais, meu triste amor

 / **B7M** / / / / **G#m7** / / / / **Bb/D** / / / / / **F#/E** / / / / /
 Pois que desse abra—ço É um rei que vai nascer É um rei que

 / / **G#m7** / / / / **G#m6** / / / **Bm7** / / / / **Bm6** / / / / **Bb7M** / **Bb6** / **Gm7** / / /
 outra vi—da vai tra—zer Vo—cê vai ver Ah, vo—cê vai

 / / **Fm7(9)** / / / / **E7(9)** / **E7(b9)** / **A9** / / / / **Em7/A** / / / / **A9** / / / /
 ver Sur—gir de nós Um rei que vai ser Bem mais

Em7/A / / / / **A9** / / / / **Em7/A** / / / / **G7M** / **Gb7(#11)** / **F7M(#5)** / **E7(9/11)** /
 mais que nós Ser o que não pude ser

Am7(9)

PERAMBULANDO

Edu Lobo

(Violão)

(Piano)

Fm7

Bb7(b9)

Eb7M/G

Gbdim

Fm7M

Fm7

1.

E7M

Eb7M

E7(#9)

2.

Eb7M

D7(#9)

Gm7M

Handwritten musical notation for the first system, featuring three measures with various chords and melodic lines.

Chords: Gm/f , $E^7(\sharp 9)$, $A7(13)$, $A7(b13)$

Handwritten musical notation for the second system, featuring three measures with various chords and melodic lines.

Chords: $D7M(9)$, Bm^7 , $G\sharp m^7(b5)$

Handwritten musical notation for the third system, featuring three measures with various chords and melodic lines.

Chords: $C\sharp 7(b9)$, $F\sharp 6$, $C7$

Handwritten musical notation for the fourth system, featuring three measures with various chords and melodic lines.

Chords: Al , F , C , $(solo)$

Handwritten musical notation for the fifth system, featuring three measures with various chords and melodic lines.

Chords: $Bb^7(9)$, $Bb^7(b9)$, $Eb7M/bb$

Eb dim / Bb
 Bb⁷(9)
 Bb / Ab G⁷(b9) Cm⁷(9)

Fm⁷

Bb⁷(9) Abm⁶
 E b⁷M / G Gb dim

Fm⁷ E⁷M Eb⁷M

E⁷ Fm⁷ Bb⁷(9) Abm⁶

Handwritten musical notation on a three-staff system. The first measure contains a series of eighth notes with various accidentals. The second measure contains a series of eighth notes with various accidentals. The third measure contains two whole notes.

Eb^7M/G $Gbdim$ Fm^7

Handwritten musical notation on a three-staff system. The first measure contains a series of eighth notes with various accidentals. The second measure contains a series of eighth notes with various accidentals. The third measure contains a series of eighth notes with various accidentals.

Fb^7M Eb^7M $D^7(\#9)$

Handwritten musical notation on a three-staff system. The first measure contains a series of eighth notes with various accidentals. The second measure contains a series of eighth notes with various accidentals. The third measure contains a series of eighth notes with various accidentals.

Gm^7M Gm/F $E^7(\#9)$

Handwritten musical notation on a three-staff system. The first measure contains a series of eighth notes with various accidentals. The second measure contains a series of eighth notes with various accidentals. The third measure contains a series of eighth notes with various accidentals.

$A^7(13)$ $A^7(b13)$ D^7M Bm^7

Handwritten musical notation on a three-staff system. The first measure contains a series of eighth notes with various accidentals. The second measure contains a series of eighth notes with various accidentals. The third measure contains a series of eighth notes with various accidentals.

$G\#m^7(b5)$ $C\#^7(b9)$ $F\#^6$

Handwritten musical notation for the first system, featuring two staves with various chords and melodic lines.

Chords and notes visible:

- Staff 1: C^7 , Fm^7M
- Staff 2: $Bb^7(b9)$, Eb^7M/G , $Gbdim$

Handwritten musical notation for the second system, continuing the melodic and harmonic progression.

Chords and notes visible:

- Staff 1: Fm^7M , Fm^7 *Rall*, E^7M , Eb^7M , D/Eb

Handwritten musical notation for the third system, showing a series of dyads.

Chords visible:

- Cb/Eb , C/Eb , A/Eb , Ab/Eb , F/Eb , Gb/Eb

Handwritten musical notation for the fourth system, concluding with a final chord and a fill.

Chords and notes visible:

- Staff 1: Eb (Fill ...)

Fm7	Bb7(b9)	Eb7M/G	Gb°	Fm(7M)	E7M	Eb7M	E7(#9)
D7(#9)	Gm(7M)	Gm/F	E7(#9 #11)	A7(13)	A7(b13)	D7M(9)	Bm7
G#m7(b5)	C#7(b9)	F#6	C7	Bb4(9)	Eb7M/Bb	Eb°/Bb	Bb/Ab
G7(b13)	Cm7(9)	Abm6	E7	Fb7M	D/Eb	Cb/Eb	
C/Eb	A/Eb	Ab/Eb	F/Eb	Gb/Eb	Eb		

REZA

Edu Lobo e Ruy Guerra

First system of musical notation. Treble clef, 2/4 time signature. The melody consists of quarter notes and eighth notes. Chords are indicated below the staff: Gm7, C7(9), C7(b9), and D/F#.

Second system of musical notation. Treble clef, 2/4 time signature. The melody continues with quarter notes and eighth notes. Chords are indicated below the staff: Dm/F, Bm7(b5), Bb7M, and Am7.

Third system of musical notation. Treble clef, 2/4 time signature. The melody features eighth notes and quarter notes. Chords are indicated below the staff: Dm7, G7(13), Dm7, G7(13), Dm7, and G7(13).

Fourth system of musical notation. Treble clef, 2/4 time signature. The melody includes eighth notes and quarter notes. Chords are indicated below the staff: Dm7, G7(13), Dm7, and G7(13). The word "canto" is written above the first measure.

Fifth system of musical notation. Treble clef, 2/4 time signature. The melody consists of quarter notes and eighth notes. Chords are indicated below the staff: Gm7, C7(9), D/F#, and Dm/F.

Dm7 G7(13) Dm7 G7(13)

Gm7 C7(9) C7(b9) D/F# Dm/F

Bm7(b5) Bbmaj7 Am7 Dm7 G7(13)

Dm7 G7(13) Dm7 G7(13) Dm7 G7(13) Dm7 G7(13)

Fm7 Bb7(13) Fm7 Bb7(13) Fm7 Bb7(13) Fm7 Bb7(13)

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, with a double bar line and a repeat sign at the end. Chord symbols are written below the staff: Dm7, G7(13), Dm7, G7(13), Dm7, G7(13), Dm7, G7(13). A handwritten "A0" and a fermata symbol are present at the end of the system.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, with a double bar line and a repeat sign at the end. Chord symbols are written below the staff: Gm7, C7(9), C7(b9), D/F#, Dm/F.

Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat (B-flat). The notation includes eighth and sixteenth notes, with a double bar line and a repeat sign at the end. Chord symbols are written below the staff: Bm7(b5), Bbmaj7, Am7, Dm7, G7(13), Dm7, G7(13). A handwritten "R a l l" (Ritardando) is written above the staff, with a dashed line indicating the tempo change.

Handwritten guitar chord diagrams for the chords listed in the previous systems. The diagrams are arranged in two rows of six. The first row contains: Gm7, C7(9), C7(b9), D/F#, Dm/F, Bm7(b5). The second row contains: Bb7M, Am7, Dm7, G7(13), Fm7, Bb7(13). The diagrams show the fretting of strings on a six-string guitar, with a capo symbol (III) indicating the capo position for the G7(13) chord.

Introdução: Gm7 / C7(9) C7(b9) D/F# / Dm/F / Bm7(b5) / Bb7M Am7 Dm7 G7(13) Dm7 G7(13) Dm7 / G7(13) /

Dm7 / G7(13) / Dm7 / G7(13) / Gm7 / C7(9) / D/F# /
 Por amor andei, já Tanto chão e mar Senhor, Já nem sei

Dm/F / Dm7 / G7(13) / Dm7 / G7(13) / Gm7 /
 Se o amor não é mais Bastante pra vencer Eu já sei o que vou

C7(9) C7(b9) D/F# / Dm/F / Bm7(b5) / Bb7M Am7 Dm7 /
 fazer Meu Senhor, uma oração Vou cantar para ver se vai valer

G7(13) / Dm7 G7(13) Dm7 G7(13) Dm7 G7(13) Dm7 G7(13) Fm7
 Laia, ladaia, sabatana, Ave Maria Laia, ladaia, sabatana, Ave Maria Ó meu

Bb7(13) Fm7 Bb7(13) Fm7 Bb7(13) Fm7 Bb7(13) Dm7 G7(13) Dm7
 san—to de—fensor Traga o meu amor Laia, ladaia, sabatana, Ave

G7(13) Dm7 G7(13) Dm7 G7(13) Fm7 Bb7(13) Fm7 Bb7(13) Fm7
 Maria Laia, ladaia, sabatana, Ave Maria Se é fra—ca a o—ração Mil

Bb7(13) Fm7 Bb7(13) Dm7 G7(13) Dm7 G7(13) Dm7 G7(13) Dm7
 vezes cantarei Laia, ladaia, sabatana, Ave Maria Laia, ladaia, sabatana, Ave

G7(13)
 Maria

SOL E CHUVA

Edu Lobo e Chico Buarque

Andante

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The bottom staff is in bass clef with the same key signature and time signature. The music consists of two measures. The first measure contains a half note G4 and a half note E5. The second measure contains a half note D5 and a half note C5. Chord symbols are written below the staves: Em7, C#7(#9), C7(9), and B7(#9).

Second system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The bottom staff is in bass clef with the same key signature and time signature. The music consists of two measures. The first measure contains a half note G4 and a half note E5. The second measure contains a half note D5 and a half note C5. Chord symbols are written below the staves: Em7, C#7(#9), C7(9), B7(#9), Dm7, and G7.

Third system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The bottom staff is in bass clef with the same key signature and time signature. The music consists of two measures. The first measure contains a half note G4 and a half note E5. The second measure contains a half note D5 and a half note C5. Chord symbols are written below the staves: C7(9), B7, Em7(11), G7(#11), C#7(#9), C6, and (7M).

Fourth system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. The bottom staff is in bass clef with the same key signature and time signature. The music consists of two measures. The first measure contains a half note G4 and a half note E5. The second measure contains a half note D5 and a half note C5. Chord symbols are written below the staves: F#7(#5), F7M(9), 6/8, and sfz.

Handwritten musical notation for the first system, measures 1-3. The key signature is one sharp (F#). Measure 1 contains a whole rest in the treble clef and a whole note in the bass clef, with the chord $Em^7_9(11)$ written below. Measure 2 contains a triplet of eighth notes in the treble clef and a whole note in the bass clef, with the chord $C\#7(\#9_{11})$ written below. Measure 3 contains a half note in the treble clef and a whole note in the bass clef, with the chord $C7M(9)$ written below. The word "canto" is written below the first measure.

Handwritten musical notation for the second system, measures 4-6. Measure 4 contains a half note in the treble clef and a whole note in the bass clef, with the chord $B^7(\#9_{b13})$ written below. Measure 5 contains a half note in the treble clef and a whole note in the bass clef, with the chord $Em^7(9)$ written below. Measure 6 contains a triplet of eighth notes in the treble clef and a whole note in the bass clef, with the chord $C\#7(\#9_{11})$ written below.

Handwritten musical notation for the third system, measures 7-9. Measure 7 contains a half note in the treble clef and a whole note in the bass clef, with the chord $C^7(\#9_{11})$ written below. Measure 8 contains a half note in the treble clef and a whole note in the bass clef, with the chord $B^7(\#9_{b13})$ written below. Measure 9 contains a triplet of eighth notes in the treble clef and a whole note in the bass clef, with the chord $Em^7(9)$ written below.

Handwritten musical notation for the fourth system, measures 10-12. Measure 10 contains a half note in the treble clef and a whole note in the bass clef, with the chord $C\#7(\#9_{11})$ written below. Measure 11 contains a triplet of eighth notes in the treble clef and a whole note in the bass clef, with the chord $C^7(\#9_{11})$ written below. Measure 12 contains a half note in the treble clef and a whole note in the bass clef, with the chord $B^7(\#9_{b13})$ written below.

Handwritten musical notation for the fifth system, measures 13-15. Measure 13 contains a half note in the treble clef and a whole note in the bass clef, with the chord $Em^7(9)$ written below. Measure 14 contains a half note in the treble clef and a whole note in the bass clef, with the chord $C\#7(\#9_{11})$ written below. Measure 15 contains a triplet of eighth notes in the treble clef and a whole note in the bass clef, with the chord $C^7_9(\#9_{11})$ written below.

B7 (#9 b13)

Em7 (11)

Dm7 (11)

G7 (13)

Db7 (#9)

C7M (6/9)

A7 (#11)

A7

Dm7 (9)

G7 (13)

Db7 (#9)

C7M (#5)

C7M

F#m7 (b5)

B7 (b9)

Em7

Em7 / D

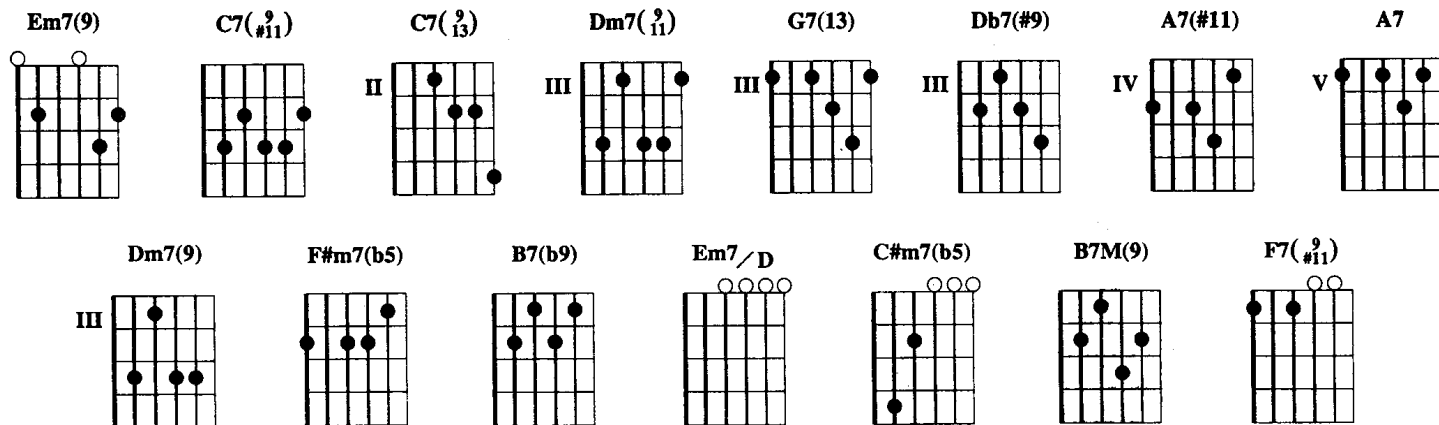
C#m7(b5) F#7 (#9) B7M(9)

F7 (#9) Da Capo e

Em7(11) B7(9) C#7(#9) C7(9) F#7(#9) F7M(9)

sffz

Em7	C#7(#9)	C7(9)	B7(#9)	Dm7	G7	B7	Em7(11)
G7(#11)	C7M(9)	F#7(#9)	F7M(9)	Em7(9)	C#7(#9)	C7M(9)	B7(#9)



Introdução: Em7 / C#7(#9) / C7(9) / B7(#9) / Em7 / C#7(#9) / C7(9) / B7(#9) / Dm7 / G7 / C7(9) / B7 / Em7(11) / G7(#11) C#7(#9) C7M(6) F#7(#5) F7M(9) / / /

Em7(9) / / / C#7(#11) / / / C7M(9) / / / B7(b9) / / / Em7(9) / / /
Se es—ta noite o tem—po vai vi—rar Não me

C#7(#11) / / / C7(9) / / / B7(b9) / / / Em7(9) / / / C#7(#11) / / /
deixes sair so—zi—nha Po—de amanhe—cer

C7(9) / / / B7(b9) / / / Em7(9) / / / C#7(#11) / / / C7(9) / / /
tu—do fo—ra de lu—gar Pos—so não es—tar

B7(b9) / / / Em7(9) G7(#11) C#7(#9) C7M(6) F#7(#5) F7M(9) / / / Em7(9) / / / C#7(#11) / / /
a—qui Nos—sa vida o

/ / / C7M(9) / / / B7(b9) / / / Em7(9) / / / C#7(#11) / / / C7(9) / / /
ven—to es—far—ra-par Tu—a manta não ser a mi—nha

B7(b9) / / / Em7(9) / / / C#7(#11) / / / C7(9) / / / B7(b9) / / /
Po—de aconte—cer Quan—do o tem—po se—re—nar

Em7(9) / / / C#7(#11) / / / C7(9) / / / B7(b9) / / / Em7(9) / / / / / /
De eu não me lem—brar de ti

Dm7(9) / / / G7(13) / / / Db7(#9) / / / C7M(6) / / / A7(#11) / A7 / Dm7(9) / / /
Sim, po—de vir u—ma en—xurra—da E

/ G7(13) / Db7(#9) / C7M(#5) / / / C7M / / / F#m7(b5) / / / B7(b9) / / / Em7 / / /
car—regar tu—do que eu ti—nha Sim, pos—so até gos—tar

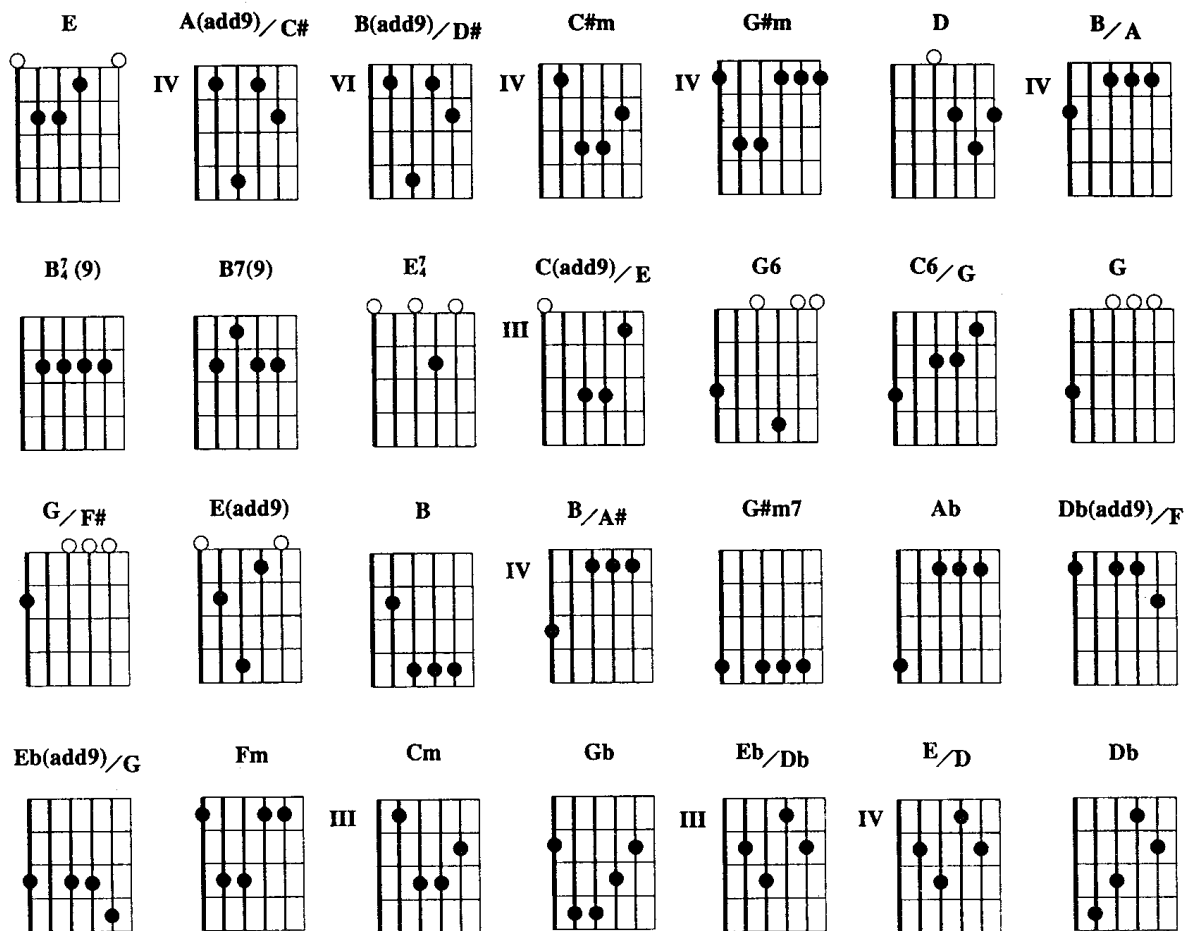
Em7/D / / / C#m7(b5) / / / F#7(#5) / / / B7M(9) / / / F7(#11) / / /
Deixa eu sa—ir so—zi—nha

SALMO

Edu Lobo e Chico Buarque

Chords and musical notation details:

- Staff 1: E , $A^9/C\sharp$, $B^9/D\sharp$, $C\sharp m$
- Staff 2: $G\sharp m$, D , $A^9/C\sharp$, 1. B/A
- Staff 3: $B^7_4(9)$, $B^7(9)$, 1. B/A , 2. B/A , $E^7(4)$, E , C^9/E
- Staff 4: G^6 , C^6/G , G , $G/F\sharp$, $E(add^9)$
- Staff 5: B , $B/A\sharp$, $G\sharp m^7$, B/A , B/A
- Staff 6: A^b , D^b^9/F , E^b^9/G , Fm , E , Cm
- Staff 7: G^b , D^b/F , E^b/D^b , E^b/D
- Staff 8: D^b , A^b



/ E / A(add9)/C# / B(add9)/D# / / / C#m / / / G#m / / / D
 Meu corpo está so—fren—do É grande o meu tor—por Eu vou

/ / / A(add9)/C# / / / B/A / / Bb(9) / B7(9) / E / A(add9)/C#
 enlangues—cen—do Rendo—vos mil gra—ças, meu Senhor Con—turbam—se

/ B(add9)/D# / / / C#m / / / G#m / / / D / / / A(add9)/C# /
 meus os—sos Meu vul—to perde a cor Minh'alma está con—fu—sa

/ / B/A / / / Eb / E / C(add9)/E / / / G6 / / / C6/G /
 Fustigai—me, meu Senhor Meu Deus, abri—me as por—tas Da eter—na

/ / G / G/F# / E(add9) / / / B / B/A# / G#m7 / / / B/A / / /
 servi—dão Lan—çai—me vossa cólera No tem—plo de Si—ão Meu

Ab / Db(add9)/F / Eb(add9)/G / / / Fm / / / Cm / / / Gb
 corpo está so—fren—do É grande o meu tor—por Eu vou

/ / / Db(add9)/F / / / Eb/Db / / / E/D / / / Db / / / Ab
 enlangues—cen—do Rendo—vos mil gra—ças, meu Senhor

SEM PECADO

Edu Lobo e Aldir Blanc

The musical score is written for piano and voice. It is in the key of D major (one sharp) and 3/4 time. The score is divided into three systems, each with a piano accompaniment part (left) and a vocal melody part (right).

System 1:

- Piano:** Chords are D7M, Gm7(9)/D, and D7M(9).
- Vocal:** Melody starts with a half note D, followed by eighth notes E, F#, G, A, B, C, D.

System 2:

- Piano:** Chords are Gm7(9)/D, D7M(9), G7M(9), and F#7(9).
- Vocal:** Melody continues with eighth notes D, E, F#, G, A, B, C, D.

System 3:

- Piano:** Chords are Em7(9), Eb7(9), D7M(9), and Em7(9)/Bb.
- Vocal:** Melody features triplets of eighth notes: D, E, F#; G, A, B; and C, D, E.

The score includes a double bar line after the third system, indicating the end of the piece.

First system of musical notation. The top staff contains a melody with triplet markings (3) over groups of three eighth notes. The bottom staff shows the corresponding chordal accompaniment.

Chords indicated above the staff:

- Measure 1: D/A
- Measure 2: Em7(b5)/Bb F#7(#5)
- Measure 3: Bm7(9) Bm9/A#

Second system of musical notation. The top staff continues the melody with triplet markings. The bottom staff shows the chordal accompaniment.

Chords indicated above the staff:

- Measure 4: Bm9/A
- Measure 5: G#7(#5)
- Measure 6: G7M(9) F#m7(9)
- Measure 7: Em7(9)
- Measure 8: Eb7(#9)

Third system of musical notation. The top staff shows the melody, including a first and second ending. The bottom staff shows the chordal accompaniment.

Chords indicated above the staff:

- Measure 9: D7M(9)
- Measure 10: Em7(9)
- Measure 11: Eb7(#9)
- Measure 12: D7M Bb7(9)

f.

Handwritten musical score for the first system, measures 1-3.

Measure 1: Treble clef, A7M. Bass clef, A7M.

Measure 2: Treble clef, G#7. Bass clef, G#7.

Measure 3: Treble clef, C#m7M(9) C#m7(9). Bass clef, C#m7M(9) C#m7(9).

Handwritten musical score for the second system, measures 4-6.

Measure 4: Treble clef, Am/c. Bass clef, Am/c.

Measure 5: Treble clef, E7M(9). Bass clef, E7M(9).

Measure 6: Treble clef, Em7(b5)/Bb. Bass clef, Em7(b5)/Bb.

Handwritten musical score for the third system, measures 7-9.

Measure 7: Treble clef, A7(9) 4. Bass clef, A7(9) 4.

Measure 8: Treble clef, A7(b9) 13. Bass clef, A7(b9) 13.

Measure 9: Treble clef, Em7(b5) 11/Bb. Bass clef, Em7(b5) 11/Bb.

Handwritten musical score for the fourth system, measures 10-12.

Measure 10: Treble clef, D7M. Bass clef, D7M.

Measure 11: Treble clef, Em7(b5)/Bb F#7(#5) 9. Bass clef, Em7(b5)/Bb F#7(#5) 9.

Measure 12: Treble clef, Bm add 9 Bm9/A#. Bass clef, Bm add 9 Bm9/A#.

D7M(9) // / **Em7(b 5)/Bb** / / / **D/A** // / **Em7(b 5)/Bb** / / **F#7(# 5)** / /
 Meu passado faz parte de mim Meu pecado é o que fiz de

Bm7(9) / **Bm(add9)/A#** / **Bm(add9)/A** / **G#7(# 5)** / **G7M(9 11)** / **F#m7(9 11)** / /
 melhor Já não quero im—plorar Quanto mais me hu—milhei

Em7(9) / **Eb7(#9)** / **D7M(9)** // / / **Em7(b 5)/Bb** / / / **D/A** // /
 Mais tive razão pra lamentar Eu me dou E a mim nin—guém dá

/ **Em7(b 5)/Bb** / **F#7(# 5)** / **Bm7(9)** / **Bm(add9)/A#** / **Bm(add9)/A** / /
 Nem a míni—ma chance de ser Per—guntei quem eu

G#7(# 5) / **G7M(9 11)** / **F#m7(9 11)** / **Em7(9)** / **Eb7(#9)** / **D7M** / **Bb7(9 13)** / **A7M** / /
 sou Pro espelho dizer Você não tem nada a ver Trancada no

/ / **G#7** / / / **C#m(9 M)** / **C#m7(9)** / **Am/C** / / /
 banheiro Mordo os braços Meu amor são as minhas mãos E alguém me assalta o

/ **E7M(9)** // / / **Em7(b 5)/Bb** / / / **A7(9)** / / / **A7(b 9 13)** // / /
 coração Menino, sim Gozan—do em mim Diz que é feliz E a

Em7(b 1 1)/Bb / **Em7(b 1 3)/Bb** / **D7M** / / / **Em7(b 5)/Bb** / **F#7(# 5)** / /
 ilusão me faz rir Ah, mas como is—so dói Eu morrer a partir

/ **Bm(add9)** / **Bm(add9)/A#** / **Bm(add9)/A** / **G#7(# 5)** / **G7M(9 11)** / /
 Do que mais dá prazer Meu marido sorri E eu de tanto

F#m7(9 11) / **Em7(9)** / **Eb7(# 9 11)** / **E7(9)** // / / **Eb7M(9)** // / / **A7M** / / /
 chorar Posso me dila—ce—rar E a cada vez que eu choro A

G#7 / / / **C#m(9 M)** / **C#m7(9)** / **Am/C** / / / **E7M(9)** // / /
 raiva dele entorta as minhas mãos Os meus olhos perdem a visão

Em7(b 5)/Bb / / / **A7(9)** / / / **A7(b 9 13)** // / / **Em7(b 1 1)/Bb** / /
 Culpada, sim Sem cul—pa em mim Peço perdão E ele zomba de

Em7(b 1 3)/Bb / **D7M** / / / **Em7(b 5)/Bb** / **F#7(# 5)** / **Bm(add9)** / /
 mim Ah, mas como is—so dói Re—nascere a partir do que mais me

Bm(add9)/A# / **Bm(add9)/A** / **G#7(# 5)** / **G7M(9 11)** / **F#m7(9 11)** / **Em7(9)** / /
 destrói Pra achar quem eu sou Me cortei em vocês Isso

/ **Eb7(# 9 11)** / **E7(9)** // / / **Eb7M(9)** // / / **D6** // / / **C7(9 11)** // / / **D6** // / / **C7(9 11)** // / / **D7M** / /
 vai cicatri—zar de vez

SÓ ME FEZ BEM

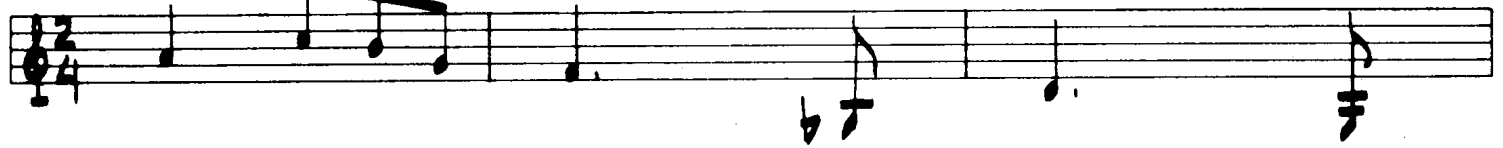
Edu Lobo e Vinicius de Moraes

F6

C7M(9)/E

Bb7M(9)/D

G7M(9)/B

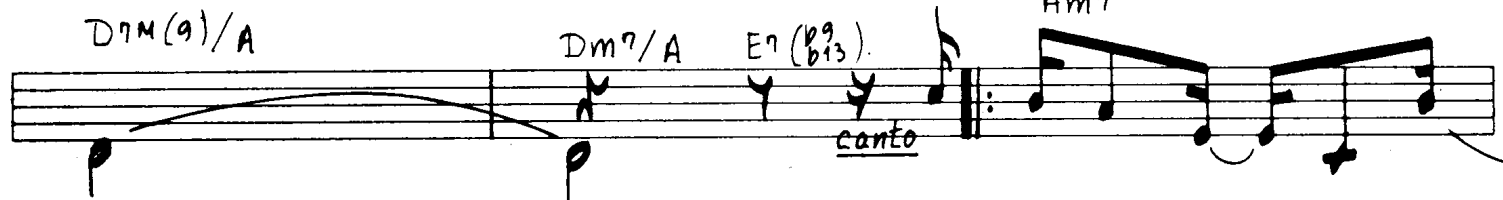


D7M(9)/A

Dm7/A

E7(b9)

Am7



F7M(#11)

Am7

Gm7

C7(#11)



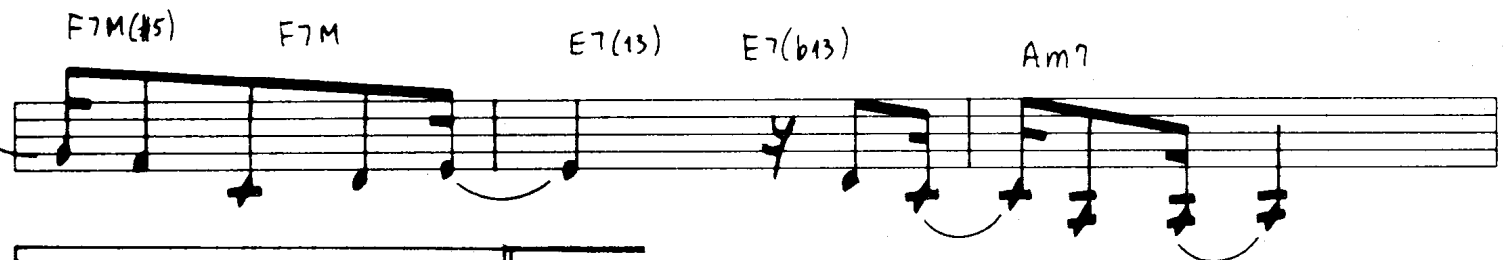
F7M(#5)

F7M

E7(13)

E7(b13)

Am7



1. Fm7(9)/Eb E7(#9)

2. Bb7(#11)

Am7



Bb7(#9)

Am7

F#m7(b5) B7(b9)



Em7M(9)

Em7(9)

F#m7(b5)

B7(b9)

E7(9)



E7(b9)

Am7

F7M(#11)

E7



Handwritten musical notation on ten staves, featuring various chords and melodic lines. The notation includes chord symbols, accidentals, and articulation marks.

Staff 1: Am7, C7(9)₄, C7(b9 #11), F7M(#5), F7M

Staff 2: E7(b13), Am7, Gb7(#11) (solo alto-sax)

Staff 3: F7M, E7(4)₉, E7(b9), Am7(9)

Staff 4: Gb7(#11), B7(13), B7(b13), E7(#9), E7(b9)

Staff 5: A7(9)₄, Eb7(#11), Dm7M(9), Dm7(9)₃

Staff 6: G7(#11), G7, C7M(#5), Gb7(#11)

Staff 7: F7M, Em7, Dm7, Em7, F7M, C7M/E₃

Staff 8: Bb7M(9)/D, G7M(9)/B, D7M(9)/A

Staff 9: Dm7/A, Am7, Gb7(#11)

Am 6 Am 7 F#m7(b5) B7(b9) Em7M(9) Em7

F#m7(b5) B/A G#m7 E7(b9)

Am7 F7M(#11) E7 Am7

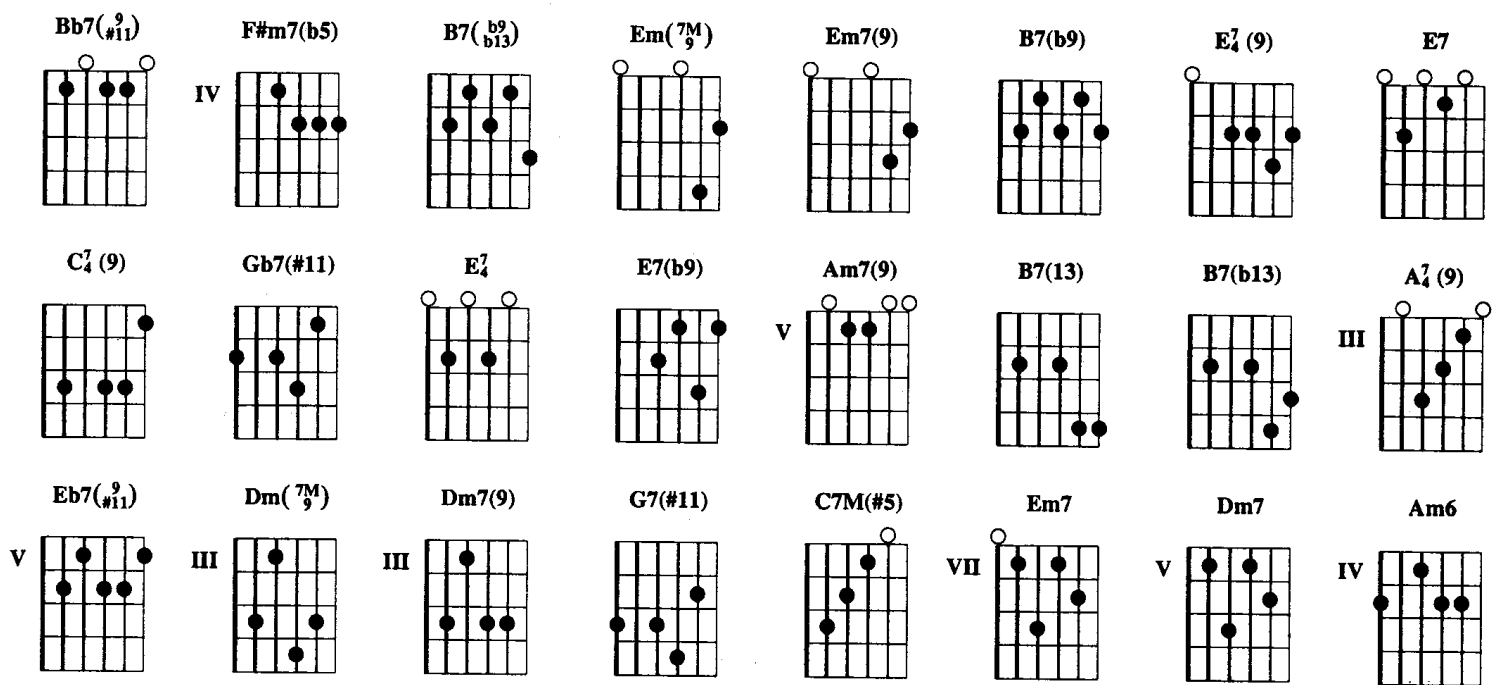
C7(9) C7(b9) F7M(#5) F7M E7(b9)

Am7 Gb7(#11) (INSTRUM.) F7M Em7

Dm7 Em7 F6 C7M(9)/E 3 Bb7M(9)/D

Am7(9)

F6	C7M(9)/E	Bb7M(9)/D	G7M(9)/B	D7M(9)/A	Dm7/A	E7(b9)	Am7	F7M(#11)
VII	VII	V	II	III	III			
Gm7	C7(b9)	F7M(#5)	F7M	E7(13)	E7(b13)	Fm7(9)/Eb	E7(#9)	



Introdução: F6 C7M(9)/E Bb7M(9)/D / G7M(9)/B / D7M(9)/A / Dm7/A E7(b9)

Não sei se foi um mal / Não sei se foi um bem / Só sei
 que me fez bem / E7(13) E7(b13) / Am7 / Fm7(9)/Eb E7(#9) / Am7 /
 F7M(#11) / Am7 / Chorei, mas não faz mal / Gm7 C7(b9) / F7M(#5) / F7M / E7(13)
 E7(b13) / Am7 / Bb7(9) / Am7 / Bb7(9) / Am7 /
 no co—ração / Foi a vi—da / Foi o amor / quem quis /
 F#m7(b5) B7(b9) / Em(7M) / Em7(9) F#m7(b5) / B7(b9) E4(9) / E7(b9) /
 É melhor viver Do que ser feliz Foi
 Am7 / F7M(#11) E7 / Am7 / C4(9) C7(b9) / F7M(#5)
 tu—do na—tural Ninguém foi de ninguém Mas me fez
 F7M / E7(b13) / Am7 / Gb7(#11) / F7M / E4 E7(b9) Am7(9) / Gb7(#11) / B7(13)
 tan—to bem Ao co—ração...
 B7(b13) E7(#9) E7(b9) A4(9) / Eb7(9) / Dm(7M) Dm7(9) G7(#11) / C7M(#5) / Gb7(#11) / F7M Em7 Dm7
 Em7 F7M C7M(9)/E Bb7M(9)/D / G7M(9)/B / D7M(9)/A / Dm7/A /
 Foi a vi—da / Foi
 o amor / quem quis / Am7 F#m7(b5) B7(b9) / Em(7M) / Em7(9) F#m7(b5) / B7(b9)
 É melhor viver Do que ser
 E4(9) / E7(b9) / Am7 / F7M(#11) E7 / Am7 / C4(9)
 feliz Foi tu—do na—tural Ninguém foi de ninguém
 C7(b9) / F7M(#5) / F7M / E7(b13) / Am7 / Gb7(#11) / F7M Em7 Dm7
 Mas me fez tan—to bem Ao co—ração...
 Em7 F6 C7M(9)/E Bb7M(9)/D / Am7(9) /

SENHORA DO RIO

Edu Lobo

First system of music (measures 1-3). Treble clef, 2/4 time signature. Chords: $A m^7$, $D m^6/A$, $D m^7/A$.

Second system of music (measures 4-6). Treble clef, 2/4 time signature. Chords: $A m^7$, $D m^6/A$, $A m^7$.

Third system of music (measures 7-9). Treble clef, 2/4 time signature. Chords: $C^7 M$, $B b m^6$, $F G/A$. The word "canto" is written above the first measure.

Fourth system of music (measures 10-12). Treble clef, 2/4 time signature. Chords: $F m^6/A b$, C^6/G , $F^{\#} m^7 (\flat^5_{11})$. A first ending bracket labeled "1." spans measures 10 and 11.

Fifth system of music (measures 13-15). Treble clef, 2/4 time signature. Chords: $F^7 M$, $F dim (7 M)$, C^6/G . A first ending bracket labeled "1." spans measures 13 and 14, and a second ending bracket labeled "2." spans measure 15.

Handwritten musical notation for the first system, featuring three measures with various chords and melodic lines.

Measures and Chords:

- Measure 1: $F\#m7(b5)$
- Measure 2: $F7M$
- Measure 3: $Fdim(7M)$ and $E7/G\#$

Handwritten musical notation for the second system, featuring three measures with various chords and melodic lines.

Measures and Chords:

- Measure 1: $Am9$
- Measure 2: C/B
- Measure 3: $C7M$

Handwritten musical notation for the third system, featuring three measures with various chords and melodic lines.

Measures and Chords:

- Measure 1: $A7/C\#$
- Measure 2: $Dm7$
- Measure 3: $A7(b9)$

Handwritten musical notation for the fourth system, featuring three measures with various chords and melodic lines.

Measures and Chords:

- Measure 1: $Bm7(b5)$
- Measure 2: $E7(b9, \#11)$
- Measure 3: $G\#dim(b13)$

Handwritten musical notation for the fifth system, featuring three measures with various chords and melodic lines.

Measures and Chords:

- Measure 1: (No chord label)
- Measure 2: $C7M/G$
- Measure 3: $Gb7(\#11)$

1.

First system of musical notation. The first measure contains the chord $F6$. The second measure contains the chord $E(b9)$. The third measure contains the chord $Am9$.

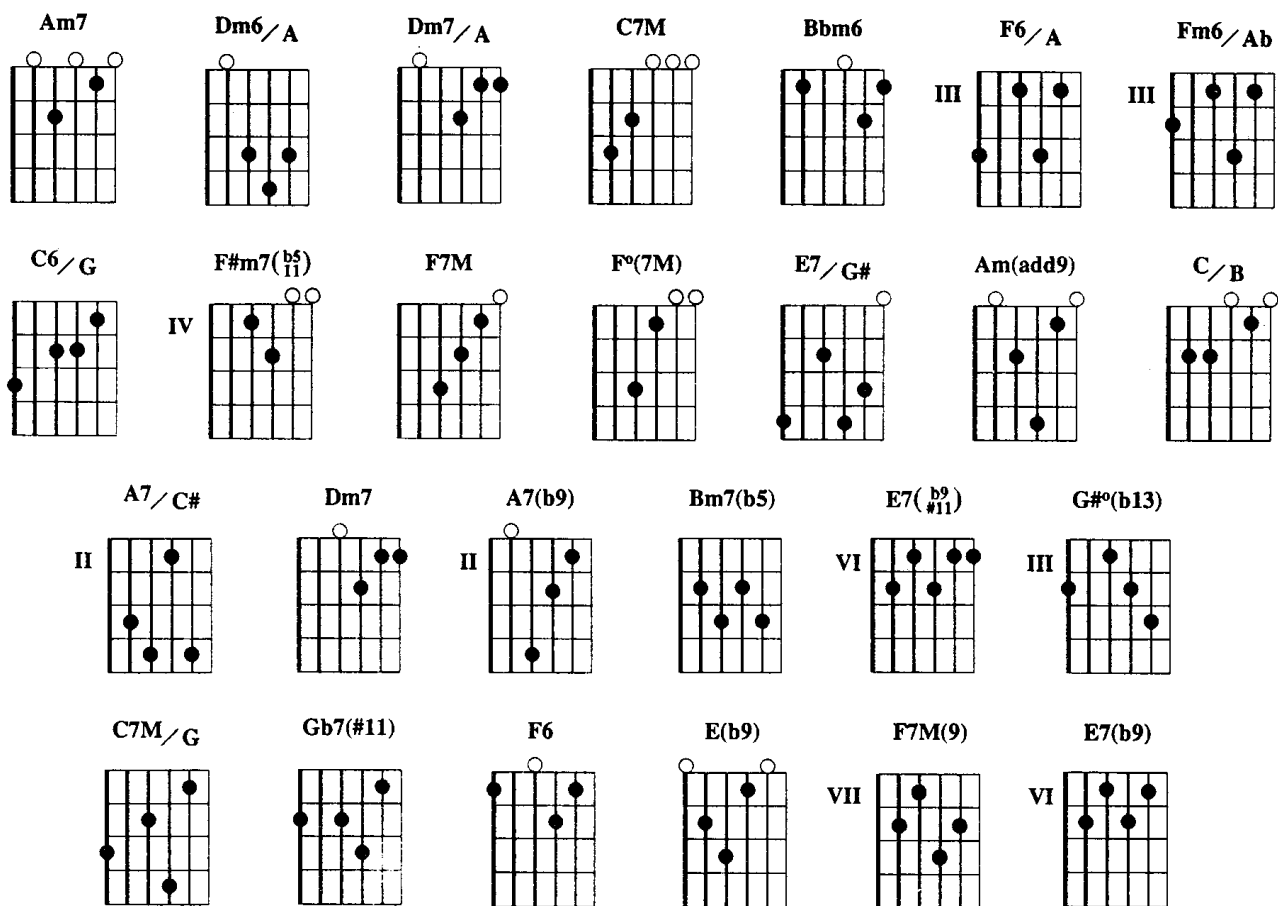
1. 2.

Second system of musical notation. It features a first ending (marked 1.) and a second ending (marked 2.). The first ending leads to the chord $F7M(9)$. The second ending leads to the chord $E7(b9)$.

Third system of musical notation. It shows a melodic line with eighth notes and a chord $Am7$ in the bass.

Fourth system of musical notation. It shows a melodic line with eighth notes and a chord $Am7$ in the bass. The system is divided into two measures, each containing the chords $Am7$, $Dm6/A$, and $Dm7/A$.

Fifth system of musical notation. It shows a melodic line with eighth notes and a chord $Am7$ in the bass. The system is divided into two measures, each containing the chords $Am7$, $Dm6/A$, and $Dm7/A$.



Introdução: Am7 Dm6/A Dm7/A Am7 Dm6/A Dm7/A Am7 Dm6/A Dm7/A Am7 Dm6/A Am7 / / /

C7M / Bbm6 / F6/A / Fm6/Ab / C6/G / F#m7(b5) / F7M / F°(7M) /
 Encontrei senho—ra Nã beira do ri—o Lavan—do os pani—nho Do seu bento fio

C7M / Bbm6 / F6/A / Fm6/Ab / C6/G / F#m7(b5) / F7M / F°(7M) E7/G#
 Senhora lava—va José estendi— a Meni—no chora—va Do frio que fazi— a

/ Am(add9) / C/B / C7M / A7/C# / Dm7 / A7(b9) / Bm7(b5) / E7(b9) /
 Não cho—re meu meni—no Não cho—re meu irmão A

G#°(b13) / / / C7M/G / Gb7(#11) / F6 / E(b9) / Am(add9) / / / G#°(b13) / / /
 fa—ca que cor—ta Dá gol—pe sem dor A fa—ca que

C7M/G / Gb7(#11) / F7M(9) / E7(b9) / Am7 /
 cor—ta Dá gol—pe sem dor

SOBRE TODAS AS COISAS

Edu Lobo e Chico Buarque

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and quarter notes. The lower staff is in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). It is currently empty.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff contains a bass line with eighth and quarter notes.

The third system of musical notation consists of two staves. The upper staff contains a melody with some chromaticism. The lower staff contains a bass line. The system ends with a repeat sign and a common time signature (C) in the upper right corner.

The fourth system of musical notation consists of two staves. The upper staff contains a melody with a 'canto' (canto) marking above it. The lower staff contains a bass line. Below the staves, there are three boxes containing the following text:
 Cm7(11)
 G7(b9)/C
 Cm7(11)

The fifth system of musical notation consists of two staves. The upper staff contains a melody. The lower staff contains a bass line. Below the staves, there are three boxes containing the following text:
 G7(b9)/C
 Cm7(11)
 G7(b9)/C

1.

Chords: $Cm9$, $Abm6/B$, $Cm9/Bb$, $Cm7M/A$, $Abm6(9M)$, $G7(b9)$, $Cm7(11)$, $G7(b9)/C$

2.

Chords: $Cm7$, $Fm7(9)$, $Bb7(9)_{4(13)}$, $Bb7(b9)$

Chords: $Eb7M(\#5)$, $Ab7M(9)$, $Ab7M(9)/G$, $D7(\#9)$, $Ab7(11)_{9(\#11)}$

Chords: $G7(9)_{4(13)}$, $G7(b9)$, $Cm7(11)$, $G7(b9)/C$

Chords: $Cm7(11)$, $G7(b9)/C$, $Cm7(11)$

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes. Below the staff, the following chords are written: G7(b9)/C, Cm9, Abm6/B, Cm9/Bb, Cm7M(9)/A, Abm6(7M), and G7(#5).

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes. Below the staff, the following chords are written: Cm, Ao, f, e, and Ab/Gb.

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes. Below the staff, the following chords are written: Fm, Cm, and Cm7(11). The word "rall..." is written below the Fm chord.

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes. Below the staff, the following chords are written: Cm7(11), G7(b9)/C, Cm(add9), Abm6/Cb, Cm(add9)/Bb, Cm(add9)/A, Abm6(7M), and G7(b9).

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes. Below the staff, the following chords are written: Cm7, Fm7(9), Bb7(13), Bb7(b9), Eb7M(#5), Ab7M(9), and Ab7M(9)/G.

Handwritten musical notation on a staff with a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth and sixteenth notes. Below the staff, the following chords are written: D7(#9), Ab7(#11), G7(9), G7(b5), Cm, Ab/Gb, and Fm.

Cm7(11) / / / **G7(b9)/C** / / / **Cm7(11)** / / /
 Pelo amor de Deus Não vê que isso é pecado, desprezar quem lhe quer bem

/ / **G7(b9)/C** / / / **Cm(add9)** **Abm6/Cb** **Cm(add9)/Bb** **Cm(add9)/A** **Abm6(7M)** /
 Não vê que Deus até fica zangado vendo alguém Abando—nado

G7(b9) / **Cm7(11)** / / / **G7(b9)/C** / / / **Cm7(11)** / / / **G7(b9)/C**
 pelo amor de Deus Ao Nosso Senhor Pergunte

/ / / **Cm7(11)** / / / **G7(b9)/C** / / / **Cm(add9)**
 se Ele produziu nas trevas o esplendor Se tudo foi criado - o macho, a fêmea, o

Abm6/Cb **Cm(add9)/Bb** **Cm(add9)/A** **Abm6(7M)** / **G7(b9)** / **Cm7** / / / **Fm7(9)**
 bicho, a flor Criado pra adorar o Cria-dor E

/ / / **Bb₄⁷(₁₃)** / **Bb7(b9)** / **Eb7M(#5)** / / / **Ab7M(9)** / **Ab7M(9)/G**
 se o Criador Inventou a cria-tura por favor Se do barro

/ **D7(#9)** / **Ab7(#11)** / **G₄⁷(9)** / **G7(b9)** / **Cm7(11)** / / / **G7(b9)/C**
 fez alguém com tanto amor Para amar Nosso Senhor

/ / / **Cm7(11)** / / / **G7(b9)/C** / / / **Cm7(11)** / / /
 Não, Nosso Senhor Não há de ter lançado em movimento terra e céu

/ **G7(b9)/C** / / / **Cm(add9)** **Abm6/Cb** **Cm(add9)/Bb** **Cm(add9)/A** **Abm6(7M)** /
 Estrelas percorrendo o firmamento em carros—sel Pra circu—lar

G7(₆⁵) / **Cm** / / / **Fm7(9)** / / / **Bb₄⁷(₁₃)** / **Bb7(b9)** /
 em torno ao Cria-dor Ou será que o Deus Que criou nosso

Eb7M(#5) / / / **Ab7M(9)** / **Ab7M(9)/G** / **D7(#9)** / **Ab7(#11)** /
 desejo é tão cruel Mostra os vales onde jorra o leite e o mel

G₄⁷(9) / **G7(b9)** / **Cm7(11)** / / / **G7(b9)/C** / / / **Cm7(11)** / / /
 E esses vales são de Deus Pelo amor de Deus Não

G7(b9)/C / / / **Cm7(11)** / / / **G7(b9)/C** / / /
 vê que isso é pecado, desprezar quem lhe quer bem Não vê que Deus até

/ **Cm(add9)** **Abm6/Cb** **Cm(add9)/Bb** **Cm(add9)/A** **Abm6(7M)** / **G7(₆⁵)** / **Ab/Gb**
 fica zangado vendo alguém Abando—nado pelo amor de Deus

/ / / **Fm** / / / **Cm** / / / **Cm7(11)**

UPA, NEGUINHO

Edu Lobo e Gianfrancesco Guarneri

D(♯M)

2.

(BATERIA)

canto

D₉(7M) *Am⁷(9)/D* *D₉(7M)*

Am⁷(9)/D *D₉(7M)* *Am⁷(9)/D*

D₉(7M) *Am⁷(9)/D* *1. D₉(7M)*

2. D₉(7M) *Am⁷(9)/D* *D₉(7M)*

Am⁷(9)/D *D₉(7M)* *Am⁷(9)/D*

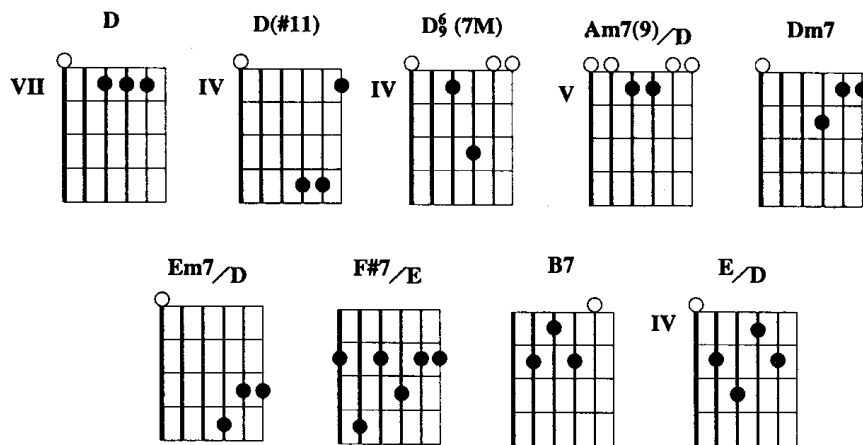
Handwritten musical notation on a single staff, showing a sequence of chords and melodic lines. The notation includes various chord symbols and melodic lines with accidentals and ties.

Chord symbols and melodic lines shown:

- Dm^7
- $E\bar{m}^7/D$
- Dm^7
- $E\bar{m}^7/D$
- $F\sharp^7/E$
- B^7
- $F\sharp^7/E$
- B^7
- D
- $Am^7(9)/D$
- D
- $Am^7(9)/D$
- D
- $Am^7(9)/D$
- $D\bar{6}(7M)_9$
- $Am^7(9)/D$
- $Am^7(9)/D$
- $D\bar{6}(7M)_9$
- $Am^7(9)/D$
- D
- E/D

DA CAPO

Observação: a 6ª corda deve ser afinada em Ré



Introdução: D D(#11) / / D D(#11) / / D D(#11) / / } } } }

D#7 (7M) / Am7(9)/D / D#7 (7M) / Am7(9)/D e pra cá D#7 (7M) /
Upa, neguinho na estra—da Upa, pra lá e pra cá Virge que

Am7(9)/D / D#7 (7M) / Am7(9)/D / D#7 (7M) / Am7(9)/D /
coisa mais lin—da Upa neguinho começando a andar Upa, neguinho na

D#7 (7M) / Am7(9)/D / D#7 (7M) / Am7(9)/D / D#7 (7M)
estra—da Upa, pra lá e pra cá Virge que coisa mais lin—da

/ Am7(9)/D / D#7 (7M) / Am7(9)/D / D#7 (7M) /
Upa neguinho começando a andar começando a andar começando a andar

Am7(9)/D / D#7 (7M) / Am7(9)/D / Dm7 / Em7/D / Dm7 / Em7/D / F#7/E /
E já começa a apanhar Cresce

B7 / F#7/E / B7 / D / Am7(9)/D / D
neguinho me abra—ça Cresce e me ensina a cantar Eu vim de tanta desgraça Mas

/ Am7(9)/D / D / Am7(9)/D / D#7 (7M) / Am7(9)/D /
muito te posso ensinar Mas muito te posso ensinar Capoeira, posso ensinar

D#7 (7M) / Am7(9)/D / D#7 (7M) / Am7(9)/D / D / E/D
Ziquizira, posso tirar Valentia, posso emprestar Mas liberdade só posso

/ D D(#11) / / D D(#11) / / D D(#11) / / } } } }

esperar

VALSA BRASILEIRA

Edu Lobo e Chico Buarque

Chord symbols: $G7(b9)$, $Cm7(9)$, $C\#dim$

Chord symbols: $Dm7(9)$, $D\#dim$, $C7M/E$

Chord symbols: G/F , C/E , F/Eb

Chord symbols: Bb/D , Eb/Db , Cm

Chord symbols: $Am7(b5)$, $D7(b9_{13})$, $G7M(\#5)$, $G7(b9)$ *canto*

Handwritten musical notation for the first system, measures 1-3. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). Measure 1 contains a C minor 7 chord (Cm7) and a melodic line starting on C4, moving to D4, E4, F4, G4, and A4. Measure 2 contains a G7(b9) chord and a melodic line starting on G4, moving to A4, Bb4, C5, and D5. Measure 3 contains a C minor 7 chord (Cm7) and a melodic line starting on C5, moving to Bb4, A4, and G4.

Cm7 G7(b9) Cm7

Handwritten musical notation for the second system, measures 4-6. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). Measure 4 contains a C# diminished chord (C#dim) and a melodic line starting on C#4, moving to D4, E4, F4, G4, and A4. Measure 5 contains an Ab/C chord and a melodic line starting on Ab4, moving to G4, F4, E4, and D4. Measure 6 contains a Db diminished (7M) chord (Dbdim(7M)) and a melodic line starting on Db4, moving to C4, Bb3, and Ab3.

C#dim Ab/C Dbdim(7M)

Handwritten musical notation for the third system, measures 7-9. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). Measure 7 contains an Ab/C chord and a melodic line starting on Ab4, moving to G4, F4, E4, and D4. Measure 8 contains a B diminished chord (Bdim) and a melodic line starting on Bb4, moving to Ab4, G4, and F4. Measure 9 contains an Eb7(b9) chord and a melodic line starting on Eb4, moving to D4, C4, and Bb3.

Ab/C Bdim Eb7(b9)

Handwritten musical notation for the fourth system, measures 10-12. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). Measure 10 contains an A7(#11) chord and a melodic line starting on A4, moving to Bb4, C5, and D5. Measure 11 contains an Ab7M(#5) chord and a melodic line starting on Ab4, moving to G4, F4, and E4. Measure 12 contains an Am7(b5) chord and a melodic line starting on A4, moving to Bb4, C5, and D5.

A7(#11) Ab7M(#5) Am7(b5)

Handwritten musical notation for the fifth system, measures 13-15. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). Measure 13 contains a D7(b9) chord and a melodic line starting on D4, moving to E4, F4, G4, and A4. Measure 14 contains an Ab7(9#11) chord and a melodic line starting on Ab4, moving to G4, F4, and E4. Measure 15 contains a G7(b9) chord and a melodic line starting on G4, moving to A4, Bb4, and C5.

D7(b9) Ab7(9#11) G7(b9)

2.

Cm/Db Cm/Db Ab7M/c

F7(9) F#dim Cm/G Bb7(9)

Cb/Gb Fm7(b5)

Fm7(b5) Dbm6/Fb Eb7(b9)

Ab7M(#5) G7(b9) Cm7 Cm/Db

Amⁿ(b5) D7([#]5) G7M G7(b9) A^o *f* (casa II)
e

Bb7(9) Cb7(13) Abm₉(11)

Fm7(9) E7M Eb

G7(b9)	Cm7(9)	C ^{#o}	Dm7(9)	D ^{#o}	C7M/E	G/F	C/E	F/Eb
Bb/D	Eb/Db	Cm	Am7(b5)	D7([#] 5)	G7M([#] 5)	Cm7	Ab/C	Db ^o (7M)
B ^o	Eb7/Bb	A7([#] 11)	Ab7M([#] 5)	Ab7([#] 11)	Cm/Bb	Cm/B	Ab7M/C	F7(9)
F ^{#o}	Cm/G	Bb7(9)	Cb/Gb	Fm7(b5)	Dbm6/Fb	Eb7(b9)	D7([#] 5)	G7M

Introdução: G7(b9) // Cm7(9) // C#º // Dm7(9) // D#º // C7M/E // G/F // C/E // F/Eb // Bb/D // Eb/Db // Cm // Am7(b5) / D7(1 3/4) G7M(#5) //

G7(b9) / / Cm7 / / G7(b9) / / Cm7 / / C#º / /
Vivia a te buscar Porque pensando em ti Corria contra o tem—po Eu descartava

Ab/C / / Dbº(7M) / / Ab/C / / Bº / / Eb7/Bb
os dias Em que não te vi Como de um filme A ação que não valeu Rodava as horas

/ / A7(#11) / / Ab7M(#5) / / Am7(b5) / / D7(1 3/4) / /
pra trás Roubava um pouqui—nho E ajeitava o meu caminho Pra encostar no

Ab7(2 11) // G7(b9) / / Cm7 / / G7(b9) / / Cm7 / / C#º
teu Subia na montanha Não como anda um corpo Mas um sentimen—to Eu

/ / Ab/C / / Dbº(7M) / / Ab/C / / Bº / / Eb7/Bb
surpreendia o sol Antes do sol raiar Saltava as noites Sem me refa—zer E pela porta

/ / A7(#11) / / Ab7M(#5) // Am7(b5) / / Cm/Bb / / Cm/B / /
de trás Da casa vazi—a Eu ingressaria E te veria Confusa por

Ab7M/C // F7(9) / F#º Cm/G / / Bb7(9) / / Cb/Gb // // //
me ver Chegando assim Mil dias antes de te conhecer

Fm7(b5) // // Dbm6/Fb // Eb7(b9) // Ab7M(#5) // G7(b9) // Cm7 / Cm/Bb Am7(b5) / D7(*5/9)

G7M / / G7(b9)

VENTO BRAVO

Edu Lobo e Paulo César Pinheiro

Cm7(11)

Cm7(11)

Cm7(11)

canto

Cm7(11)

Handwritten musical notation for the first system. The system consists of two staves. The top staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff contains a bass line with eighth notes and chords marked with a cross symbol. The first measure of the top staff is labeled $Cm7(11)$. The second measure of the bottom staff is labeled $F7(9)$.

Handwritten musical notation for the second system. The system consists of two staves. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords marked with a cross symbol. The first measure of the top staff is labeled $Cm7(11)$.

Handwritten musical notation for the third system. The system consists of two staves. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords marked with a cross symbol. The first measure of the top staff is labeled $Cm7(11)$. The second measure of the bottom staff is labeled $Eb9(7M)$.

Handwritten musical notation for the fourth system. The system consists of two staves. The top staff contains a melodic line with eighth notes and slurs. The bottom staff contains a bass line with chords marked with a cross symbol. The first measure of the top staff is labeled $Eb9(7M)$. The second measure of the bottom staff is labeled $D7(\#9)$. The third measure of the bottom staff is labeled $Eb9(7M)$.

Handwritten musical notation for the first system, measures 1-3. The notation is on a single staff with a treble clef. Measure 1 contains a half note E-flat, a quarter note G, and a quarter note A, with a slur over the first two notes. Measure 2 contains a half note B-flat, a quarter note D, and a quarter note E, with a slur over the first two notes. Measure 3 contains a half note F, a quarter note A, and a quarter note B, with a slur over the first two notes. The chords are labeled below the staff: Eb G (7M) 9, Db G (7M) 9, and Gm7 (9).

Handwritten musical notation for the first system, measures 1-3.

Chords: Eb G (7M) 9, Db G (7M) 9, Gm7 (9)

Handwritten musical notation for the second system, measures 4-6. Measure 4 contains a half note G, a quarter note B-flat, and a quarter note D, with a slur over the first two notes. Measure 5 contains a half note E, a quarter note G, and a quarter note A, with a slur over the first two notes. Measure 6 contains a half note B, a quarter note D, and a quarter note E, with a slur over the first two notes. The chords are labeled below the staff: Gm7 / F, Em7 (11) 9, and ED G (7M) 9.

Handwritten musical notation for the second system, measures 4-6.

Chords: Gm7 / F, Em7 (11) 9, ED G (7M) 9

Handwritten musical notation for the third system, measures 7-9. Measure 7 contains a half note B-flat, a quarter note D, and a quarter note E, with a slur over the first two notes. Measure 8 contains a half note F, a quarter note A, and a quarter note B, with a slur over the first two notes. Measure 9 contains a half note C, a quarter note E, and a quarter note G, with a slur over the first two notes. The chords are labeled below the staff: Db G (7M) 9, Cm7 (11), and Cm7 (11).

Handwritten musical notation for the third system, measures 7-9.

Chords: Db G (7M) 9, Cm7 (11), Cm7 (11)

Handwritten musical notation for the fourth system, measures 10-12. Measure 10 contains a half note C, a quarter note E, and a quarter note G, with a slur over the first two notes. Measure 11 contains a half note F, a quarter note A, and a quarter note B, with a slur over the first two notes. Measure 12 contains a half note C, a quarter note E, and a quarter note G, with a slur over the first two notes. The chords are labeled below the staff: Cm7 (11), Cm7 (11), and Cm7 (11). There is a double bar line with repeat dots at the end of measure 12. Below the staff, there is a handwritten note: Ao f. e - 0.

Handwritten musical notation for the fourth system, measures 10-12.

Chords: Cm7 (11), Cm7 (11), Cm7 (11)

Ao f. e - 0

Handwritten musical notation for the fifth system, measures 13-15. Measure 13 contains a half note C, a quarter note E, and a quarter note G, with a slur over the first two notes. Measure 14 contains a half note F, a quarter note A, and a quarter note B, with a slur over the first two notes. Measure 15 contains a half note C, a quarter note E, and a quarter note G, with a slur over the first two notes. The chords are labeled below the staff: Cm7 (11), Cm7 (11), and Cm7 (11). There is a double bar line with repeat dots at the end of measure 15.

Handwritten musical notation for the fifth system, measures 13-15.

Chords: Cm7 (11), Cm7 (11), Cm7 (11)

REP. Ad Lib

VIOLA FORA DE MODA

Edu Lobo e Capinan

Andante Em (11)

Bm(^{b9}11)/E

C7M/E

Bm(11)/E



C7M/E

Bm(11)/E

Em(11)



Em(11)

Bm(^{b9}11)/E

C7M/E

Bm(11)/E



C7M/E

Bm(11)/E

Em(11)



E7M

D7M(⁶9)/E

E7M

D7M(⁶9)/E



E

F# / E



G/E

1



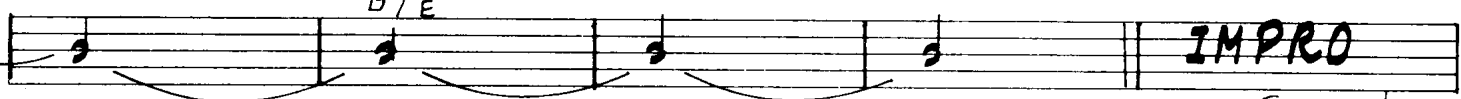
G/E A/E

2

B/E

G/E A/E

B/E



IMPRO



AD 3. e

G/E

A/E

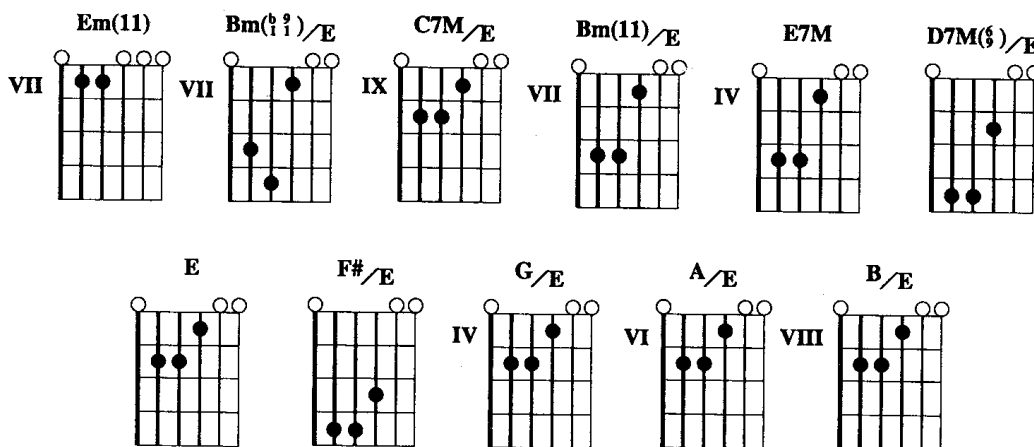
B/E

G/E

A/E

Y X X





Em(11) / **Bm(11)/E** / **C7M/E** / **Bm(11)/E** / **C7M/E** / **Bm(11)/E** / **Em(11)**
 Moda de viola De um cego infeliz Podre na raiz, ah, ah

/ / / / **Bm(11)/E** / **C7M/E** / **Bm(11)/E** / **C7M/E** / **Bm(11)/E**
 Vivo sem futu—ro Num lugar escu—ro E o diabo diz:

/ **Em(11)** / / **E7M** / **D7M(9)/E** / **E7M** / **D7M(9)/E** / **E**
 ah, ah Disso eu me encarre—go Mo—da de vio—la Não dá

/ **F#/E** / **G/E** / / **E7M** / **D7M(9)/E** / **E7M** / **D7M(9)/E** /
 luz a cego, ah, ah Disso eu me encarre—go Mo—da de vio—la

E / **F#/E** / **G/E** **A/E** **B/E** / **G/E** **A/E** **B/E** /
 Não dá luz a cego, ah, ah

ZAMBI

Edu Lobo e Vinicius de Moraes

Handwritten musical score for the song "ZAMBI" by Edu Lobo and Vinicius de Moraes. The score is written on ten staves, featuring a mix of treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The music includes various chords such as Dm7, Am7, Eb7M, Bb7M, A7(b9), and Dm/c. It also features melodic lines with eighth and sixteenth notes, some with slurs and ties. A section labeled "canto" is marked on the second staff. The score concludes with a double bar line and a sharp sign on the final note of the tenth staff.

Handwritten musical score consisting of 8 staves. The notation includes various chords and melodic lines. The chords are as follows:

- Staff 1: Am7, Dm7, Am7
- Staff 2: Dm7, Am7, Dm7
- Staff 3: Am7, Dm7, Am7
- Staff 4: Dm7, Dm7, F#m, D7(#9)
- Staff 5: D7(#9), Eb7M/D
- Staff 6: D7(#9), Eb7M
- Staff 7: Eb7M, Dm7, Dm/C, Bb7M, A7(b13)
- Staff 8: Dm7, Dm/C, Bb7M, A7(b13), Dm7, Dm/C

The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some handwritten markings like '3' and '7' above notes, and a double bar line on the fourth staff.

Bb7M A7(b13) 3 Dm7 Dm/c Bb7M A7(b13)

Do Ao fim (SEM REP.)

Observação: a 6ª corda deve ser afinada em Ré.

Dm7 Am7 Eb7M Dm/C Bb7M A7(b13)

A7(b9) A7(b9) D7M D7(#9) Eb7M/D

Introdução: Dm7 / / / Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / Am7 / / /
Eb7M / / / / / / /

Dm7 / / / Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / Am7 / / /
É Zambi no açoi-te Ê, ê, é Zambi É Zambi tui, tui, tui, tui, é Zambi É

/ / Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / Dm/C /
Zambi na noite Ê, ê, é Zambi É Zambi tui, tui, tui, tui, é Zambi

Bb7M / A7(b13) / Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 / Dm/C / Bb7M / A7(b13)
Chega de sofrer, ê! Zambi gritou Sangue

/ Dm7 / Dm/C / Bb7M / A7(b9) / Dm7 / / / Bb7M / A7(b9) /
a correr É a mes—ma cor É o mes—mo

D7M / / / Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / Am7 / / / Dm7 / / /
adeus E a mes—ma dor É Zambi se armando Ê, ê, é Zambi É Zambi

/ Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / Am7 / / / Am7 / / /
tui, tui, tui, tui, é Zambi É Zambi lu—tando Ê, ê, é Zambi É Zambi tui, tui,

/ / / Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 / Dm/C / Bb7M / A7(b13)
tui, tui, é Zumbi Chega de viver na

/ Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 / Dm/C / Bb7M / A7(b13)
 escra—vidão É o mes—mo céu O

/ Dm7 / / / Bb7M / A7(b9) / D7M / / / Am7 / / / Dm7 /
 mes—mo chão O mes—mo amor Mesma paixão Ganga

/ / Am7 / / / Dm7 / / / Am7 / / / Dm7 /
 Zumba, ê, ê Vai fugir Vai lutar, tui, tui, tui, tui com Zumbi E Zumbi

/ Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / / /
 gri—tou: Ê, ê, meu irmão! Mesmo céu, tui, tui, tui, mesmo chão

D7(#9) / / / / / Eb7M/D / / / / / D7(#9) / / / / / Eb7M / / /
 Vem, fi—lho meu Meu ca—pi—tão Gan—ga Zum—ba

/ / / / Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 /
 Liber—da—de, li—ber—da—de Gan—ga Zum—ba

Dm/C / Bb7M / Am7 / Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 / Dm/C /
 Vem, meu irmão É Zumbi lutan—do

Bb7M / A7(b13) / Dm7 / Dm/C / Bb7M / A7(b13) / Dm7 / Dm/C / Eb7M / / /
 É lu—tador Faca cortan—do Talho

Dm7 / / / Am7 / / / D7M / / / Am7 / / / Dm7 / / /
 sem dor É o mes—mo sangue E a mes—ma cor É Zumbi

/ Am7 / / / Dm7 / / / Am7 / / / Dm7 / / / Am7 /
 mor—rendo Ê, ê, é Zumbi É Zumbi, tui, tui, tui, tui, é Zumbi Ganga Zumba

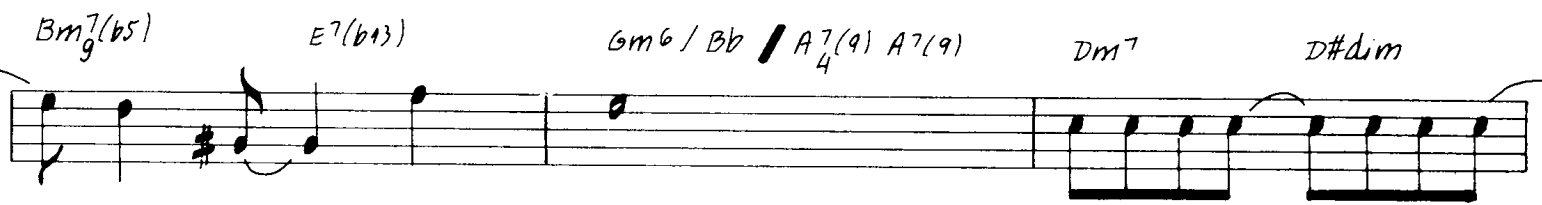
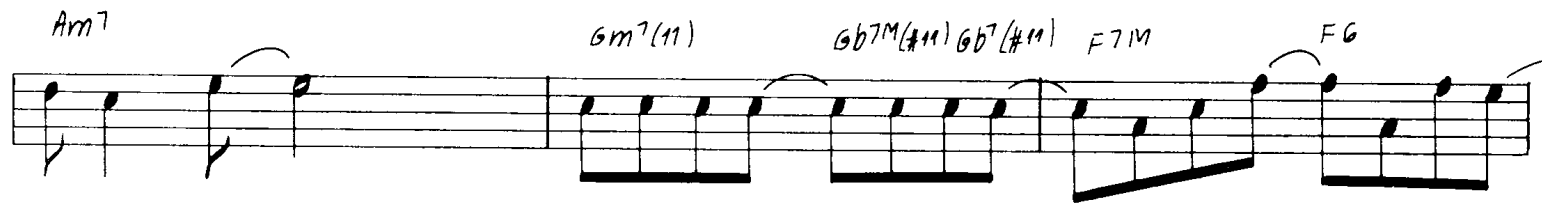
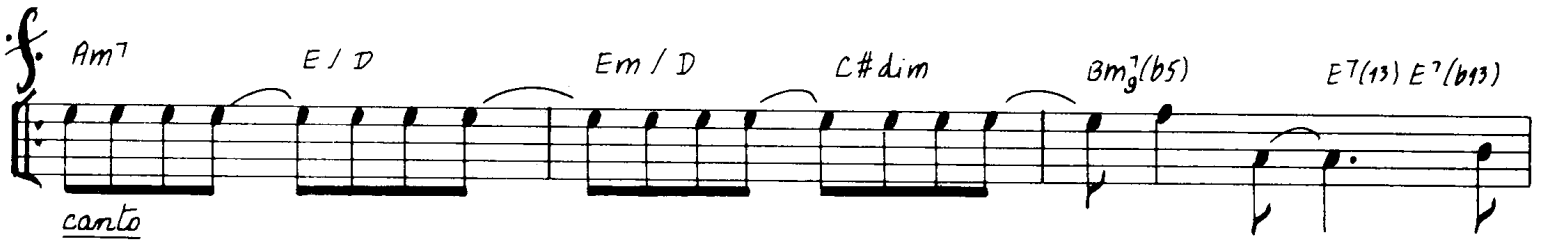
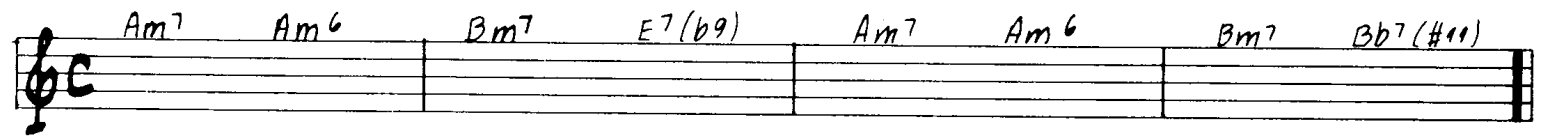
/ / / Dm7 / / / Am7 / / / Dm7 / / / Am7 / / /
 Ê, ê, vem aí Ganga Zumba, tui, tui, tui, é Zumbi Ganga Zumba Ê, ê, vem

/ Dm7 / / / Am7 / / / Dm7 /
 aí Ganga Zumba, tui, tui, tui, é Zumbi

ZANGA, ZANGADA

Edu Lobo e Ronaldo Bastos

Andante



Handwritten musical notation for guitar, featuring various chords and melodic lines across four staves. The notation includes a key signature of one flat (B-flat) and a common time signature (C). The chords are written above the staff, and the melodic lines are written on the staff. The notation is in a style typical of guitar tablature, with a focus on fret positions and chord voicings.

Chords indicated in the notation:

- Staff 1: Bm7(9), E7(b13), Am7, Am6, Bm7, E7(b9)
- Staff 2: Am7, Am6, Bm7, E7(b9), AD, E
- Staff 3: Am7, Am6, Bm7, E7(b9), Am7, Am6
- Staff 4: Bm7, E7(b9)

Below the fourth staff, the text REPETINDO AD LIB is written.

Handwritten musical notation for guitar, featuring various chords and melodic lines across four staves. The notation includes a key signature of one flat (B-flat) and a common time signature (C). The chords are written above the staff, and the melodic lines are written on the staff. The notation is in a style typical of guitar tablature, with a focus on fret positions and chord voicings.

Chords indicated in the notation:

- Staff 1: Am7, Am6, Bm7, E7(b9), Bb7(#11), E/D, Em/D, C#°, Bm7(b5)
- Staff 2: E7(13), E7(b13), Gm7(11), Gb7M(#11), Gb7(#11), F7M, F6, Gm6/Bb, A7(9)
- Staff 3: A7(9), Dm7, D#°, C/E, Bm7(b5), G4(9), G7(b9), C6/G, F#m7
- Staff 4: B7(b9), Em(add9), Em(b6), Em6, Em7(9), C#m7(b5), F#7(b13), Bm7(9)

Introdução: Am7 / Am6 / Bm7 / E7(b9) / Am7 / Am6 / Bm7 / Bb7(#11) /

Am7 / E/D / Em/D / C#º / Bm7(b⁵) / E7(13) E7(b13)
Zanga, zanga—da Não sei mais de na—da Que pos—sa abrir teu

Am7 / / / Gm7(11) / Gb7M(#11) Gb7(#11) F7M / F6 / Bm7(b⁵)
cora—ção Zanga, zanga—da Não sei quase na—da Entre a zan—ga

/ E7(b13) / Gm6/Bb / A₄(9) A7(9) Dm7 / D#º / C/E / F7M /
e o per—dão Zanga, zanga—da Eu já fiz quase tu—do Que

Bm7(b5) / E7(b13) / Am7 / Am6 / Am7 / E/D / Em/D / C#º
man—da o meu co—ra—ção Zanga, zanga—da Não sei mais de na—da

/ Bm7(b⁵) / E7(13) E7(b13) Am7 / / / Gm7(11) / Gb7M(#11) Gb7(#11)
Que pos—sa abrir teu cora—ção Zanga, zanga—da Não sei

F7M / F6 / Bm7(b⁵) / E7(b13) / Gm6/Bb / A₄(9) A7(9) Dm7
quase na—da Entre a zan—ga e o per—dão Zanga,

/ D#º / C/E / F7M Bm7(b5) / E7(b13) / Am7 / Am6 /
zanga—da Eu já fiz quase tu—do Que man—da o meu co—ra—ção

G₄(9) / G7(b9) / C6/G / / / F#m7 / B7(b9) / Em(add9)
Zanga eu não que—ro Te ver mais assim Tome jui—zo, me fa—ça

Em(b⁶) Em₆ Em7(9) C#m7(b⁵) / F#7(b13) / Bm7(b⁵) / E7(b13) / Bm7(9) /
feliz Num dia de sol Num porto de mar Me ensine a sorrir

E7(b13) / Am7 / Am6 / Bm7 / E7(b9) / Am7 / Am6 /
Me ensine essa zan—ga, essa zan—ga Essa zan—ga zanga—da Essa zan—ga,

Bm7 / E7(b9) /
zanga—da

ZANZIBAR

Edu Lobo

Allegro

The musical score is written for guitar and voice (canto). It begins with a treble and bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The guitar part starts with a series of eighth notes in the bass register, followed by a melodic line in the treble. The voice part enters in the second measure with a melodic line. The score includes first and second endings, marked with '1.' and '2.'. A double bar line with repeat dots is used to indicate the end of a section. The word 'canto' is written above the voice staff. The piece concludes with a 'FINE' marking. Chord symbols 'D7(#9 13)' are present above the guitar staff in the final measures.

1.

4. 2.

canto

D7(#9 13)

FINE

First system of musical notation. The top staff contains a chord labeled $D7(\sharp 9_{13})$. The bottom staff contains a melodic line with eighth and sixteenth notes.

Second system of musical notation. The top staff contains a chord labeled $D7(\sharp 9_{13})$. The bottom staff contains a melodic line. A first ending bracket labeled "1." spans the final two measures, which then lead into a second ending bracket labeled "2.".

Third system of musical notation. The top staff contains a melodic line. The bottom staff contains chord symbols: $G_4^7(a)$ in the third measure, with first and second endings in the first, second, fourth, and fifth measures.

Fourth system of musical notation. The top staff contains a melodic line with a triplet of eighth notes in the final measure. The bottom staff contains chord symbols: $G_4^7(a)$ in the first measure, $F_4^7(a)$ in the second measure, and first and second endings in the third, fourth, and fifth measures.

Fifth system of musical notation. The top staff contains a melodic line. The bottom staff contains chord symbols: $G_4^7(a)$ in the first measure, a first ending in the second measure, $Gb^7(13)$ in the third measure, $F7$ in the fourth measure, and Bb^{7M} in the fifth measure.

Bb7M A⁷(9)₄ ./. Gm⁷(⁹₁₄) ./.

F7M ./. Eb7M(9) ./. D⁷(#⁹₁₃)

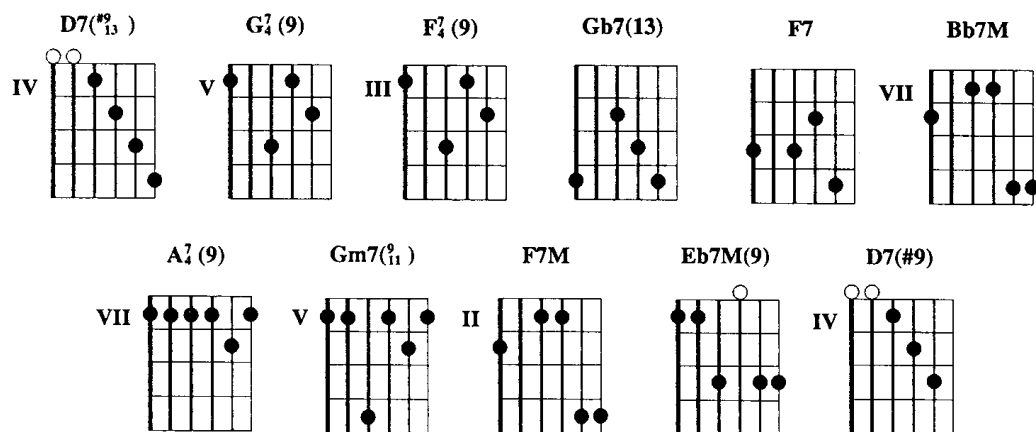
D⁷(#9) Eb7M(9) ./. D⁷(#9) ./.

Eb7M(9) ./. ./. ./. D⁷(#9)

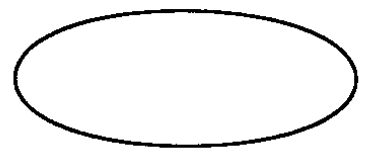
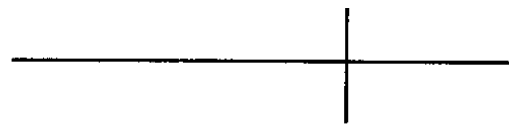
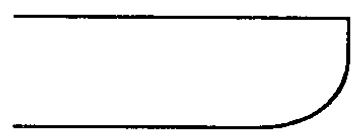
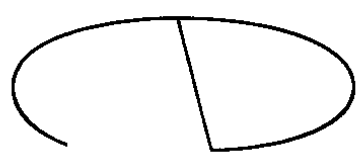
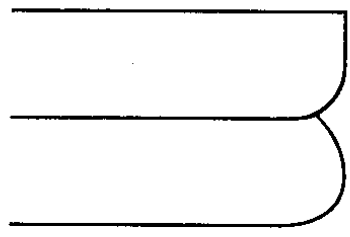
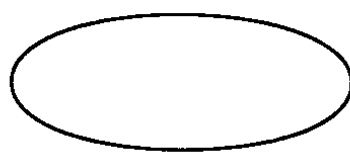
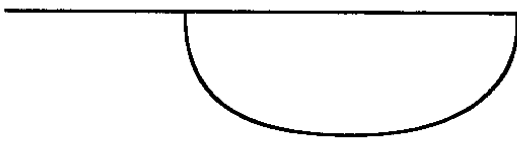
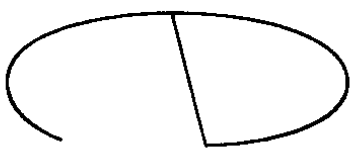
D⁷(#9) ./. D⁷(#⁹₁₃) AL IMPRO

DA CAPO AL FINE

Observação: a 6ª corda deve ser afinada em Ré.







Na primeira metade dos anos sessenta, Edu abriu o caminho para todos nós, a segunda geração da bossa nova. Aos vinte anos ele já compunha com Vinícius, era gravado por Nara, cantava na noite carioca. Eu morava em São Paulo e me apaixonei por teatro, especialmente por música em teatro, assistindo não sei quantas vezes ao *Arena conta Zumbi*. Também tive vontade de ser Edu Lobo de colete vermelho, na capa do disco da Elenco.

Só inauguramos a parceria muito tempo depois. Edu tem sido o meu parceiro mais constante por causa dos projetos de balé e teatro em que nos envolvemos. Mas talvez esses projetos fossem apenas um pretexto para compormos juntos. Tenho orgulho de ser parceiro de Edu. Tenho a alegria de ser amigo dele. Talvez essas parcerias sejam apenas um pretexto para nos encontrarmos de vez em quando.

Adoro todas as letras que escrevi para as canções do Edu. Isso eu digo assim modestamente porque, acredito, as letras se parecem mais com ele que comigo. E Edu é um letrista tão exigente e rigoroso quanto o é com sua música.

Chico Buarque



Edu e Chico Buarque.

Música não é lantejoula, não é maquiagem, não é *hapenning*, não é performance, não é vernissage, não é politicalha de direita travestida de vanguarda, não é oratória prolixa onde falsos ares dionisíacos apenas dissimulam a luta pelos tronos e báculos do que Raduan Nassar chamou de “Alto Clero” cultural.

Então, o que é música?

Eu tenho uma definição pessoal, simples porém sincera: música é, por exemplo, o que Edu Lobo faz.

Ponteio e Arrastão têm a força mística daqueles tempos (*in illo tempore...*) do início das coisas, das mitologias, dos melhores sonhos que sonhamos viver.



A harmonia e a melodia de *Canção do amanhecer* e do *Pra dizer adeus* são faróis na cultura de uma geração inteira e continuam iluminando o caminho de outras. Quando o talento se alia à generosidade acontecem coisas assim.

Muitos receberam prêmios, dominaram o espaço-tempo da mídia, estouraram (puf...) no exterior, mas na hora da Onça Pintada do Divino beber água, epa!, a preferida por nove entre dez estrelas e – o que é muito mais importante – por uns sete entre cada grupo de dez mortais comuns é ... *Beatriz!*

Se Tom Jobim é um rei de chapéu de palha, charuto e chopinho, Edu é príncipe não-coroadado, porque sua modéstia e discrição (é aí que a gente aprende a diferença entre um príncipe e os bobos-da-corte) o impelem mais ao piano do que aos brilharocos do salão.

Que não se veja nessas palavras oportunismo de parceiro novo. Trata-se apenas de, minimamente, dar a Edu o que é de Edu – um samurai armorial que, embora carregue a Lampa do Conselheiro, jamais abriu mão da gentileza, em cujas armas de teimosia e caráter lê-se a inscrição: E FREVO AINDA, APESAR DA QUARTA-FEIRA...

Aldir Blanc

Edu, daqui a pouquinho completaremos trinta anos de parceria. Eh, tempo, pra mim ainda tão presente! O jeito estabanado do Luís Vergueiro nos apresentando, o nosso sorriso e silêncio inibido; a idéia de “contar Zumbi”, surgida de tuas canções com teu lindo parceiro Vinicius; as músicas que se seguiram, em nosso trabalho comum, quase todas aparecendo, apresentando-se, instalando-se de modo fácil, tranqüilo, travesso, irresponsável até, estruturando a narrativa, dando-lhe corpo e alma, em um grito poderoso de liberdade naqueles primeiros meses de ditadura. Meus muito sentidos, mas pobres versos, ganharam força entrelaçados por tua música sempre inspirada, generosa e certa como flecha de Cupido. Felizmente, mais tarde, pude reencontrar a alegria de nosso primeiro trabalho na criação de *Memórias de Marta Saré*, e creio que fomos premonitórios glosando o mote em *Me dá o mote*. Tenho presente, em detalhes, nossa excursão com esse show; amargavas o fim de uma hepatite braba!

Tua paciência, dedicação e esforço para apresentações cada vez mais primorosas, apesar das seqüelas e do mal-estar deixados pela doença, reforçaram ainda mais minha já sólida admiração.

A vida, até agora, não se tem mostrado avara comigo em matéria de satisfações e alegrias, mas considero um privilégio grande constar da galeria dos teus ilustres e muito queridos parceiros, a par do privilégio de contar, além do parceiro, com o amigo, o inesquecível, aquele lá do fundo do relicário. Oxalá a vida nos reserve, para já, a satisfação de novos trabalhos juntos. Que venham e brotem de forma fácil, tranqüila, travessa, até mesmo irresponsável, anterior àquela consciência, terrível, à qual “sobrevém a noite do infortúnio”. Ainda temos surpresas retiradas do fundo da canastrinha!

Olorum didê! Até já, irmãozinho!

Gianfrancesco Guarnieri



No programa de televisão
“O Fino da Bossa”, 1966.

Conheci Edu no final da década de 60. Eu já tinha uma obra grande com Baden e iniciava parcerias com novos amigos, entre eles Dori e Francis. Nos encontrávamos todos em casa de Olívia, nos fins de semana, às vezes na de Tom, e outras na de Marcos Valle, em reuniões musicais que se estendiam até de manhã. Cada um tinha sempre uma música mais bonita pra mostrar. E isso estimulava o companheiro. Era uma enxurrada de coisa boa. Riqueza de acordes novos. Belíssimas melodias.

Achados de letras.

Edu é um compositor que sempre me fascinou, desde o começo. Havia um mistério em seu canto que me envolvia. Melodista de mão-cheia, caminhava por baiões e réquiens, frevos e modinhas, marchas e canções, como um grande mestre da arte de criar. O sangue nordestino fervia em suas veias, em seu peito pulsava um coração negro e de sua voz vinham tristes cantos brasileiros. Isso me encantava e me atraía. Como Edu sempre teve parceiros excelentes (Vinicius, Torquato, Capinam, Guarnieri), eu ficava olhando de longe e admirando a qualidade de seu trabalho. Fora o fato de que, quando arriscava escrever letras, também não devia nada a nenhum de nós.

Até que aconteceu a nossa junção. Encontro aqui, encontro ali, amizade nos unindo, afinidades, e de repente estávamos unindo nosso talento. *Vento bravo* foi a primeira. E, daí em diante, muitas outras. Não tantas quanto eu gostaria, mas todas assinadas embaixo com orgulho e prazer.

Um dia a gente ainda embala uma safra grande e recupera o tempo perdido, né, Edu?



*Volta da primeira excursão
à Europa, 1967.*

Paulo César Pinheiro

Eduardo Lobo, ou melhor, Edu Lobo, é o mais jovem dos meus parceiros. Acabou de fazer 19 anos, e dele se poderia dizer que é uma versão em bossa nova de seu pai, o compositor e jornalista Fernando Lobo, que teve sua época áurea no início da década de 50, em excelentes sambas-canções, muitos dos quais com músicas de Paulinho Soledade, que constituíram, na época, uma verdadeira revolução, quer do ponto de vista da novidade das harmonias, quer da beleza e simplicidade das letras.

Edu Lobo estréia neste compacto como compositor, com a mão segura de quem tem atrás de si esta tradição de bom gosto e sensibilidade. E se um filho é a continuação de seu pai, temos aqui um duplo motivo de alegria. Tendo nascido, artisticamente, dentro da Bossa Nova, e movendo-se entre os moços que são o melhor estímulo para nós, que criamos o movimento, Edu Lobo está aí para provar que a Bossa Nova, ao contrário do que muitos dizem, não representa uma quebra de tradição: é, isto sim, uma resultante natural do que há de melhor e mais positivo no cancionário popular carioca. Edu Lobo é, pois, o ponto extremo de uma nobre linhagem de compositores que vem de Chiquinha Gonzaga, Nazareth, Zequinha de Abreu e Pixinguinha e que vai desaguar nos mais jovens elementos da Bossa Nova, alguns dos quais somente agora pondo a cabeça de fora, como Francis Hime, Marcos Valle, Theófilo de Barros Neto e ele próprio.

É. A garotada está aí mesmo para nos botar, a nós os “velhos”, para correr. Mas não há de ser nada. O importante é que se trata de uma mocidade sadia, atenta e responsável, que quer fazer boa música, e fazê-la consciente dos problemas do tempo em que vivem. Bravos, Edu Lobo! Ice a vela e vá em frente. Seu pai e eu estamos aí na maior torcida por você.



*Com Vinicius, Joyce e
Aloysio Salles, Lisboa, 1969.*

Vinicius de Moraes

Texto de Vinicius de Moraes para o primeiro disco de Edu, 1962.

A memória não guardou nenhum registro do nome do bar. Ficava, em todo caso, exatamente ao lado da TV Record, em São Paulo, num tempo em que a avenida Consolação tinha uma pista só e os programas de música popular brasileira eram, na televisão, o que anos depois viriam a ser as telenovelas: dominavam os melhores horários e abrigavam uma audiência cativa e gigantesca.



No colo da mãe, Maria do Carmo, aos três anos.

Havia programas para todos os gostos, de Roberto Carlos e sua enorme turma a Elizeth Cardoso e Chico Monteiro com um grupo de mestres veteranos, passando por Geraldo Vandré e sua música de raízes nordestinas e chegando a Chico Buarque, Nara Leão e seu programa da nova geração.

Era abril ou maio de 1967 e fazia um frio sem graça, amostra precipitada de um inverno que ameaçou muito mas acabou sendo como outro qualquer.

Edu Lobo chegou ao bar vestindo suéter amarelo e calça marrom. Havia retornado de uma temporada européia, mas a elegância precisa e discreta parecia tão natural que era como se ele já estivesse saído do Brasil vestido daquele jeito.

Eram todos absurdamente jovens. Edu Lobo não tinha feito 24 anos, Chico Buarque ainda não tinha passado dos 22.

Ele chegou, sentou, conversou, apanhou o violão e mostrou duas músicas novas: *Catarina e Mariana*, com letra de Ruy Guerra, e *No cordão da saideira*. Quando Edu foi embora, o MPB-4 disse, em uma só voz: “Vamos gravar esse frevo, correndo.” Sucesso garantido. Chico disse que gostara das duas músicas, mas preferia a outra, *Catarina e Mariana*.

Fiquei impressionado por duas coisas: primeiro, pela seriedade de Edu Lobo. Tinha o jeito de ser muito mais

velho que todos nós, e principalmente parecia mais velho do que verdadeiramente era. E, além disso, me impressionou o peso do respeito com que fora tratado ali.

Afinal, aquele era um bar de músicos, num começo de noite de gravação de programa de música. Além de Chico e dos rapazes do MPB-4, havia naquela mesa uma moça de olhos grandes, sorriso sem fim, cabelos curtos e vestido mais curto ainda, que se chamava Maria da Graça e que pouco depois o país se acostumaria a chamar de Gal Costa.

Pouco antes de Edu, passara pela mesa Baden Powell, que com delicadeza de namorado atento experimentou o violão que Chico havia comprado na Espanha. Desfilou algumas músicas, elogiou a sonoridade do instrumento, o desenho e o formato do braço, e deixou em nós a nítida impressão de que fôramos abençoados por um momento de sorte: Baden Powell experimentando um violão era um privilégio. Além dele, Gilberto Gil também passou pela mesa: vestia um terno cinza, gravata escura e fininha, e carregava na mão a inevitável pasta de quem ainda era funcionário de uma empresa de cosméticos.

Mas naquele passar, Edu Lobo parecia diferente, um tanto à margem; naquele 1967, já tinha uma história para contar e uma obra para mostrar. Havia sido parceiro de Vinicius de Moraes, escrevera várias músicas com Ruy Guerra, fizera a música de *Arena conta Zumbi* e muito mais. Era um camarada sério, e deixou em mim a impressão de que vivia um tanto longe daquilo tudo. Como se, além do suéter amarelo e da calça marrom,



Com o pai, Fernando Lobo,
e o filho Bernardo.

vestisse também uma espécie de escudo que permitia que se aproximasse de todos sem perder uma certa distância, uma determinada solidão. Sem arranhar uma certa intimidade.

Num domingo de 1994, por volta do meio-dia, passei pela casa de Edu Lobo em São Conrado, no Rio. Levei um livro de contos de Scott Fitzgerald que ele ha-

via pedido emprestado. Dois dias antes, conversamos durante um bom tempo sobre contos e contistas, a obra curta de tensão perene. Encontrei-o no estúdio, numa estranha meia-luz em pleno meio-dia, ouvindo Debussy e lendo, atentamente, a partitura da música que ouvia. Edu diz que assim – lendo o que ouve – tem na música outra dimensão, outro tipo de prazer, outros vãos.

Minha primeira sensação foi a de estar interrompendo um instante de solidão. Mas entendi, de imediato, que o que estava sendo interrompido era algo mais: era um momento de intimidade.



Com os filhos Isabel, Mariana e Bernardo, 1994.

Carrego comigo, ao longo dos anos, a confirmação daquilo que senti em meu primeiro encontro com Edu Lobo: por trás do ar sério perambula uma certa timidez, e ele mantém uma determinada distância que é, na verdade, uma defesa. Tudo isso – distância, defesa – acaba desmoronando quando se ouve a música que ele faz: torna-se evidente, então, que ele mergulha num mar sem fundo, com a alma à flor da pele. Senão, basta conferir em músicas como *Beatriz*, *Valsa brasileira*, *Abandono de Rosa* ou *Canto triste*: mesmo esquecendo (se é que isso é possível) as palavras de Chico Buarque para as três primeiras e as de Vinicius para a outra, o que emerge são melodias desgarradoras, que se impregnam com suavidade na memória, para sempre.

Em 1972 Astor Piazzolla estava no Rio e quis conhecer Edu Lobo. Tarde da noite, liguei para o apartamento onde Edu estava morando, no Jardim Botânico. Chegamos lá pouco depois das onze e estávamos ainda nos acomodando quando o ar foi tomado pelo inconfundível cheiro de borracha queimada. Edu e sua mulher, Wanda Sá, correram para a cozinha, onde enfrentaram o desastre: a água da panela onde estavam sendo fervidos os bicos da mamadeira de Bernardo, recém-nascido, havia evaporado. No fundo da panela havia uma pasta

de borracha derretida. Sentado na sala, Piazzolla achou aquilo tudo muito divertido. Depois ouviu músicas de Edu, cantadas por ele e Nana Caymmi, que insistia com o dono da casa: queria cantar *Pra dizer adeus* em fá, Edu fazia o acorde, ela insistia: “Em fá, Edu, em fá.” E Piazzolla, rindo, comentou: “Esse aí é um fá.” Edu completou: “No meu violão só tem esse...”

Pouco depois da uma da manhã, voltando para o hotel, o mestre argentino comentou: “Que bárbaro és Edu Lobo.”

Em dezembro de 1986, o compositor cubano Silvio Rodríguez contou, num jantar em Havana, um de seus desejos: fazer algum trabalho com Edu Lobo. Voltei ao Brasil e consegui reunir mais de quatro horas de gravação de Edu, que despachei para Havana.

Três anos depois, Silvio continuava insistindo: “Algum dia”, dizia ele, “vou conseguir fazer algum trabalho com Edu Lobo.” E repetia: “É incrível como ele acerta.”

Creio que isso se repete onde quer que um músico – sobretudo um bom músico – ouça o trabalho de Edu Lobo. Com o passar do tempo, entendi a reação de quem estava naquela mesa de bar, no longínquo ano de 1967: há um respeito palpável pelas suas músicas. Claro que existe, entre artistas de qualquer área, um espírito de competição, de emulação, e muitas vezes trata-se de algo sadio. Uma troca de estímulos. No caso da geração de ouro da música contemporânea feita no Brasil, o que percebe é que, em relação ao trabalho dele, existe, na maior parte das vezes, uma considerável dose de sincera admiração, além do respeito.

Surgidos e crescidos numa mesma época, ele e Chico Buarque demoraram anos até o primeiro trabalho conjunto – *Moto-contínuo*, de 1981. De lá em diante, essa parceria tornou-se intensa e gerou um generoso punhado de maravilhas. Nunca toquei no assunto com nenhum



Com a filha Isabel, 1980.

dos dois, mas tenho a impressão que o encontro se deu a partir do momento em que eles superaram as distâncias criadas pela timidez mútua e puderam romper o tal escudo que parecia isolar Edu Lobo.

O resultado é um conjunto de quase três dezenas de músicas, quase todas escritas por Edu e Chico para balé e teatro, e que inclui alguns dos mais recentes clássicos (ou candidatos a) da música brasileira contemporânea, como *Choro bandido*, além de *Valsa brasileira* e *Beatriz*.



No encerramento do Prêmio Shell, 1994.

Num sábado de julho de 1994, falando sobre o trabalho dos dois, Tom Jobim foi claro: “Esses são os meus meninos, meus filhotes”, disse com evidente orgulho, sem levar em consideração que cada um desses meninos é dono de uma vasta obra e anda pela casa dos cinquenta.

Edu Lobo faz parte daquela sucessão de gerações de crianças e adolescentes criados ao vapor da música, e num tempo em que as rádios tocavam uma variedade enorme de estilos vindos de inúmeros países. Um tempo de música não-pasteurizada. Havia Elvis Presley, Pat Boone, mas havia também Cole Porter, Sammy Cahn, a dupla Rodgers & Hart. E mais: música italiana, música francesa, música hispano-americana, música brasileira. Certo dia, acompanhou a aparição de algo que mudaria todo esse panorama: a Bossa Nova.

Impossível apagar algumas características básicas dessa geração da música brasileira (a que surgiu depois da bossa Nova, e que trouxe nomes como Caetano Veloso, Gilberto Gil, Chico Buarque e Milton Nascimento, para ficarmos apenas em quatro): é preciso recordar, em primeiro lugar, o cenário em que ela apareceu. Todos os seus integrantes receberam uma considerável carga de informação e foram permeáveis a uma ampla variedade de influências. Além disso, e este é um aspecto fundamental, essa geração consolidou-se em estreito contato com outras áreas da criação: cineastas, dramaturgos, diretores de teatro, atores e atrizes, artistas plásticos, escritores, jornalistas. Eram consumidores da produção cultural, por certo. Mas conviviam com outros

produtores de arte, num clima de permanente ebulição, e num país efervescente.

Nesse quadro, Edu Lobo foi um divisor de águas. Rompeu a linhagem direta dos filhos da bossa nova e buscou uma linguagem pessoal, renovada e inovadora. Fez isso com uma precocidade impressionante: aos 19 anos era parceiro de Vinicius de Moraes, aos 22 gravou um disco reunindo uma fileira de temas marcantes, aos 23 ganhou o primeiro festival importante de música brasileira com uma música que, ao mesmo tempo, ajudava a consolidar o lançamento de uma cantora que marcaria época: *Arrastão*, letra de Vinicius de Moraes, na voz de Elis Regina.

Nesse longo período – que vai dos tempos de *Arrastão* e das músicas de *Arena conta Zumbi* até 1968, com *Memórias de Marta Saré*, passando pela explosão de *Ponteio* e *Casa Forte* – Edu Lobo foi mais que um sucesso permanente: foi autor de músicas permanentes, extremamente pessoais, inseparáveis de um panorama cultural amplo e definidor.

Há uma curiosidade nisso: o sucesso não era propriamente dele, era de suas canções. Até onde me lembro, Edu Lobo nunca foi um compositor que cantasse para grandes públicos. Preferia ambientes menores, espetáculos em pequenas casas noturnas que esgotavam sua lotação semanais a fio. Na voz de outros intérpretes – principalmente Elis Regina – suas canções vendiam dezenas de milhares de cópias e eram apresentadas para públicos gigantescos. Na voz de seu autor tudo ficava restrito a ambientes menores. Porque também nesse aspecto ele não mudou nada ao longo dos tempos: continua detalhista ao extremo, continua de uma exigência sem fim, quando se trata de seu próprio trabalho.

A vida do cantor, como ele diz, rendeu frutos evidentes. A maratona, porém, terminou no exato instante em que Edu percebeu que podia, partindo de uma base mais ou menos sólida, viver de seus direitos como compositor. Cantar deixou de ser ganha-pão, passou a ser opção. Um dos resultados dessa escolha foi ter de ouvir, até hoje, a mesma pergunta: por que você sumiu? A resposta não varia: diz que não sumiu, que suas músicas



Na gravação do disco
“Camaleão”, com o
violonista Paulo Belinatti.

continuam aí. O que sumiu foi a sucessão de apresentações do Edu Lobo cantor.

Aliás, um cantor que teve um início curioso: a primeira vez em que ouviu sua própria voz gravada foi num velho Grundig, vetusto e complexo aparelho doméstico cheio de luzes e com dois grandes rolos de fita. Cantava *Only you* em ré maior. Aconteceu há 35 anos. Detestou. Não há nenhum outro registro de sua voz cantando *Only you*, em ré maior ou em qualquer outro tom.



Noite de "Ponteio" no festival da Record, 1967.

Ponteio havia ganhado o Festival da TV Record em 1967 e no ano seguinte foi a vez de *Memórias de Marta Saré*.

Ficou em segundo lugar, após uma estratégica e mais-que-suspeita mudança do júri, receoso de dar o mesmo prêmio dois anos seguidos ao mesmo autor. Em troca, obteve o prêmio de melhor arranjo. Ficou mais feliz: aquele foi seu primeiro trabalho como arranjador.

A música fez sucesso imediato. Aos domingos, Edu Lobo, que estava morando em São Paulo, ia jogar futebol na casa de um diretor de televisão, perto da Cidade Universitária. Uma pequena platéia se reunia, mais para se divertir do que propriamente para apreciar a parca perícia dos jogadores. O violonista Toquinho repetia a mesma cena: cada vez que perdia uma bola óbvia ou levava um drible humilhante saía capengando e justificava a falha com gritos de "Distensão, sofri uma distensão!". Após duas ou três partidas, e sentindo o clima da platéia, Edu resolveu entrar na bagunça: passou a aparecer com uma tosca e absurda touca feita com uma meia de mulher, caricatura perfeita dos peladeiros de subúrbio. Não tinha nenhum talento especial, é verdade. Mas arrancava divertidos gritos de incentivo de uma platéia sempre pronta para o deboche: "Dá-lhe, Marta Saré!", gritavam os cruéis cada vez que ele conseguia algum domínio e um arremedo de avanço com a bola em campo.

De quarta a domingo, as noites da Blow-Up, uma pequena casa noturna que ficava no subsolo de um prédio da rua Augusta, botavam gente pelo ladrão. Edu Lobo, acompanhado pelo estupendo Quarteto Novo e pela cantora Gracinha Leporace, desfilava seu trabalho,

numa sucessão de impacto que terminava, invariavelmente, com *Marta Saré*. Naquele campo específico, seu domínio e seus avanços eram definitivos.

Dizer que sua vida gira só ao redor da música seria um exagero gritante. O que acontece com ele é ter a capacidade enorme de usufruir a música de maneira especialmente intensa.

Há muitos anos, e na volta de uma das viagens aos Estados Unidos, trouxe um disco de Miles Davis, chamado *Bitches brew*. Duas ou três vezes me convenceu, no apartamento do Jardim Botânico, a ouvir o disco inteiro. Estava tomado por um entusiasmo que eu nem de longe consegui ter por aquele disco. Levei anos para confessar essa falha a ele porque – na época da descoberta do disco – senti que minha confissão poderia ser tomada como uma espécie de blasfêmia.

Freqüentador assíduo de cinemas, discute filmes passando por aspectos não muito comuns. O som, por exemplo. Não apenas a música: o som.

Ouvir um disco acompanhando a música pela leitura da partitura ainda é, no Brasil, algo bastante incomum. Edu faz isso constantemente, mas tem um justificado receio de ser mal-interpretado. Afinal, ler música no Brasil ainda tem um ranço preconceituoso. E ouvir Stravinsky ou Debussy acompanhando pela partitura pode gerar um ar de esnobismo que, no caso, não se justifica.

Não é, porém, exagero algum dizer que, mesmo sem girar só ao redor de música, Edu Lobo vive empapado de música. Não é nenhuma limitação. É apenas um eixo, um poço, uma fonte perene.

Meticuloso em seu cotidiano, ele segue essa característica em seu processo de criação. A música de Edu surge a partir da harmonia: dos acordes acontece a linha melódica. É um garimpeiro da harmonia, pois é ela o veio da sua música. Ser meticuloso implica, no seu caso, ser detalhista; e, como consequência, ser extremamente exigente.

Todo esse rigor resulta num trabalho bem-alicerçado



Com Sylvinha Telles,
Paris, 1966.

e construído em patamares elevados. Toda essa exigência cede espaço a uma sensação incomparável quando sente que acertou.

Foi preciso algum tempo, é verdade, para que eu entendesse que a impressão deixada naquele primeiro encontro numa mesa de bar – ter um jeito mais velho do que realmente era – tem outro nome: Edu Lobo foi, de muitas maneiras, o primeiro compositor de sua geração a atingir a maturidade em seu trabalho. E, além disso, sempre foi um sujeito com uma considerável tendência à seriedade. Não é, nem de longe, sisudo; é apenas sério.

Outras impressões foram se desvanecendo com o tempo. Por exemplo: o (falso) hermitão. É verdade que ele passa boa parte do dia no estúdio da ampla casa de São Conrado. Ali, tem à mão um piano, os violões, um sofisticado equipamento de som, uma quantidade indescritível de discos e fitas, uma máquina portátil de escrever, um bar cujo conteúdo é mantido discretamente afastado da eventual curiosidade do visitante. As janelas mostram a copa de uma jaqueira e, lá embaixo, ao longe, os edifícios que teimam em roubar a visão do mar.



*Com Tárik de Souza
e João Donato.*

Há, porém, mais recolhimento que isolamento. Os livros são consumidos em velocidade constante, discos são ouvidos e, principalmente, ali se dá a busca angustiosa dos acordes, do fio da canção. E de certa forma torna-se visível para mim, nas tardes em que conversamos sobre filmes e quadros e livros e músicas, e em que trocamos algumas lembranças, que somos muitos os que vivemos com uma permanente lacuna: deixaram de existir, em algum ponto de nossas biografias, os espaços coletivos de encontro. Alguma coisa se desfez.

Durante um importante período, os artistas de várias gerações viviam numa permanente troca de informações sobre seu trabalho. Essa troca de informações gerou não apenas uma vida de camaradagem, de grupo: resultou também em trabalhos conjuntos. Vivia-se intensamente um período político que tinha relação direta com a produção cultural. Havia uma espécie de sintonia.

O convívio praticamente diário entre artistas de diferentes áreas e gerações foi especialmente marcante para o que se fez no Brasil, sobretudo para os artistas que apareceram após a bossa nova (e até a época do Tropicalismo encabeçado por Caetano Veloso e Gilberto Gil). O próprio Edu Lobo é um nítido exemplo disso: ainda não havia gravado o seu primeiro disco e já tinha como parceiro Vinicius de Moraes; o contato permanente entre músicos e autores e diretores teatrais levou-o à trilha para a peça *Arena conta Zumbi*. Em seu início como compositor profissional, foi de fundamental importância para a sua formação o cineasta Ruy Guerra, autor de muitas das letras para músicas de Edu Lobo. O pessoal do teatro – Gianfrancesco Guarnieri, Augusto Boal, Oduvaldo Vianna Filho, Armando Costa – era outra fonte permanente de experiências. E havia, enfim, os outros músicos. Esse mundo exterior teve um peso decisivo no trabalho de Edu Lobo. Foi ele um dos melhores intérpretes, através de suas músicas, de um tempo renovador neste país.

Acredito que o melhor estímulo para Edu Lobo tenha sido sempre o convívio com seus pares – as pessoas. E quando a vida, as circunstâncias e o tempo terminaram, ou quase, com o ato de se encontrar, surgiu a tal lacuna.

Perdeu-se aquele espírito de grupo, aquela sensação de coisa contemporânea. É como se houvesse terminado um tempo marcado pela generosidade. Aquele tempo que, com dolorida e certa sabedoria, o professor Antônio Cândido chamou, certa vez, de “os anos jovens”.

Não se trata de saudosismo: trata-se de uma constatação.

No caso de Edu, essa mudança ocorreu acompanhada pelo reforço de seu escudo, sua defesa. É um sujeito contido, tímido, mas que transborda na convivência com as pessoas e, acima de tudo, na sua música.

Sobre seus acordes ergueram-se músicas definitivas, continuam erguendo-se paredes cada vez mais sólidas, tetos de bem abrigar.



*No filme “O Mandarim”,
de Julio Bressane, com o
ator Fernando Eiras.*

Às vezes, em nossas conversas no estúdio da casa de São Conrado, me surpreende a rapidez com que os escudos se desfazem e ele torna a ser o mesmo Edu inquieto das noites de um restaurante que se chamava Patachou. E ao ouvir o que ele anda compondo, qualquer um percebe, de imediato, que a alma profundamente brasileira de Edu continua com todo seu vigor. Transborda cheiro de terra, melancolias ancestrais, alegrias seculares. O garimpeiro das harmonias sabe o caminho das pepitas.

Eric Nepomuceno

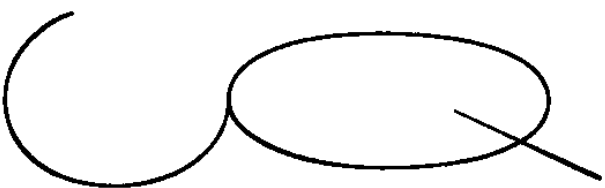
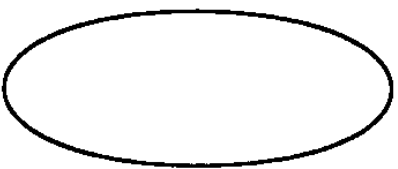
Rio de Janeiro, agosto de 94.



*Edu Lobo com Pierre Barouh.
Especial para a TV francesa, 1967.*

Lançamento do terceiro disco, PUC-RJ, 1967.





A MÚSICA DE EDU LOBO POR EDU LOBO

Elenco, 1965

- LADO 1: 1. Borandá (Edu Lobo)
 2. Resolução (Edu Lobo e Lula Freire)
 3. As mesmas histórias (Edu Lobo)
 4. Aleluia (Edu Lobo e Ruy Guerra)
 5. Canção da terra (Edu Lobo e Ruy Guerra)
 6. Zambi (Edu Lobo e Vinicius de Moraes)
 LADO 2: 1. Reza (Edu Lobo e Ruy Guerra)
 2. Arrastão (Edu Lobo e Vinicius de Moraes)
 3. Réquiem por um amor (Edu Lobo e Ruy Guerra)
 4. Chegança (Edu Lobo e Oduvaldo Vianna Filho)
 5. Canção do amanhecer (Edu Lobo e Vinicius de Moraes)
 6. Em tempo de adeus (Edu Lobo e Ruy Guerra)



EDU E BETHÂNIA

Elenco, 1966

Relançamento em CD PolyGram

1. Upa, neguinho – Edu Lobo (Edu Lobo e Guarnieri)
 2. Cirandeiro – Edu Lobo e Maria Bethânia (Edu Lobo e Capinan)
 3. Sinherê – Edu Lobo e Maria Bethânia (Edu Lobo e Guarnieri)
 4. Lua nova – Edu Lobo e Maria Bethânia (Edu Lobo e Torquato Neto)
 5. Candeias – Edu Lobo (Edu Lobo)
 6. Borandá – Maria Bethânia (Edu Lobo)
 7. Pra dizer adeus – Edu Lobo e Maria Bethânia (Edu Lobo e Torquato Neto)
 8. Veleiro – Edu Lobo (Edu Lobo e Torquato Neto)
 9. Só me fez bem – Maria Bethânia (Edu Lobo e Vinicius de Moraes)
 10. O tempo e o rio – Edu Lobo (Edu Lobo e Capinan)

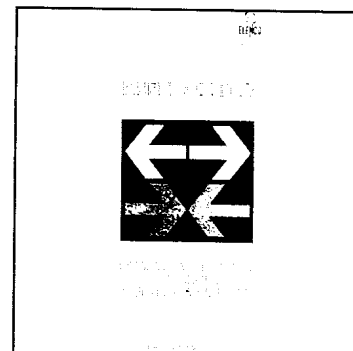


REENCONTRO

SYLVIA TELLES - EDU LOBO - TRIO TAMBA E QUINTETO VILLA-LOBOS

Elenco, 1966

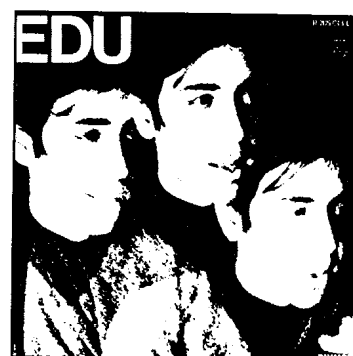
- LADO 1: Sylvia Telles / Edu Lobo / Trio Tamba – Abertura 1. O morro não tem vez (Jobim e Vinicius) Feio não é bonito (C.Lyra e Vinicius) Zelão (Sérgio Ricardo); Sylvia Telles / Trio Tamba 2. Você e eu (C.Lyra e Vinicius); Sylvia Telles / Edu Lobo / Trio Tamba / Quinteto Villa-Lobos – 3. Minha namorada (C.Lyra e Vinicius); Quinteto Villa-Lobos – 4. Atirei o pau no gato (Folclore Nacional); Sylvia Telles / Trio Tamba / Quinteto Villa-Lobos – 5. Canta... canta (Jobim e Vinicius)
 LADO 2: Edu Lobo / Trio Tamba / Quinteto Villa-Lobos – 1. Estatuinha (Edu Lobo e Guarnieri) Zambi (Edu Lobo e Vinicius); Trio Tamba – 2. Só tinha de ser com você (Jobim e A.Oliveira); Sylvia Telles / Trio Tamba / Quinteto Villa-Lobos – 3. Preciso aprender a ser só (M.Valle e P.Valle); Quinteto Villa-Lobos – 4. Marcha soldado (Folclore Nacional); Sylvia Telles / Trio Tamba / Quinteto Villa-Lobos – 5. Fotografia (Jobim) Dindi (Jobim e A.Oliveira)



EDU

Philips, 1967

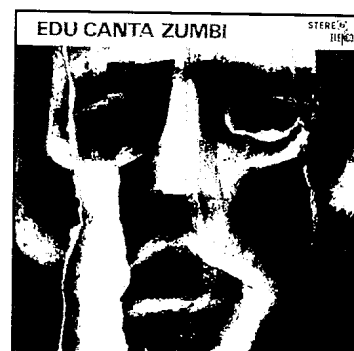
- LADO 1: 1. No Cordão da Saideira (Edu Lobo)
 2. Corrida de jangada (Edu Lobo e Capinan)
 3. Rosinha (Edu Lobo e Capinan)
 4. Jogo de roda (Edu Lobo e Ruy Guerra)
 5. Candeias (Edu Lobo)
 6. Dois tempos (Edu Lobo e Capinan)
 LADO 2: 1. Embolada (Edu Lobo e Guarnieri) – com Gracinha Leporace e "004"
 2. Catarina e Mariana (Edu Lobo e Ruy Guerra)
 3. Canto triste (Edu Lobo e Vinicius)
 4. Chorinho de mágoa (Edu Lobo e Capinan) – com Gracinha Leporace
 5. Meu caminho (Dori Caymmi e Edu Lobo)

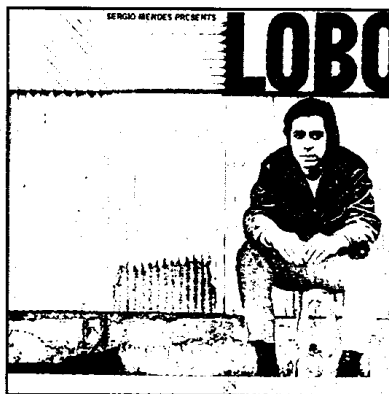


EDU CANTA ZUMBI

Elenco, 1968

- LADO 1: 1. Zambi no açoite (Edu Lobo e Guarnieri)
 2. E o banzo, irmão (Edu Lobo)
 3. Canção da dádiva da natureza (Edu Lobo, Guarnieri e Boal)
 4. Se a mão livre do negro (Edu Lobo, Guarnieri e Boal)
 5. Ave-Maria (Edu Lobo, Guarnieri e Boal)
 6. Pra você que chora (Canção para Gongoba) (Edu Lobo e Guarnieri)
 LADO 2: 1. Upa, neguinho (Edu Lobo e Guarnieri)
 2. Sinherê (Venha ser feliz) (Edu Lobo e Guarnieri)
 3. O amor de Dandara, mulher de Ganga (Edu Lobo)
 4. O açoite bateu (Edu Lobo e Guarnieri)
 5. Tempo de guerra (Edu Lobo, Guarnieri e Boal)
 6. A morte de Zambi (Edu Lobo e Guarnieri)





SÉRGIO MENDES PRESENTS LOBO

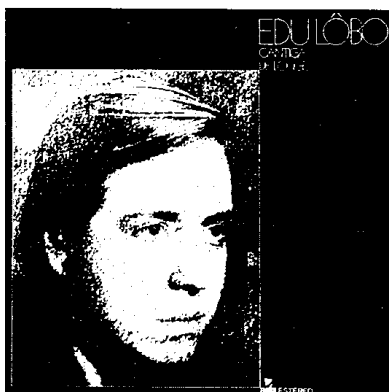
A&M Records – Los Angeles - EUA, 1970

SIDE 1:

1. Zanzibar (Edu Lobo)
2. Ponteio (Edu Lobo e Capinan)
3. Even now (Edu Lobo e Paula Stone)
4. Crystal illusions (Edu Lobo, Lani Hall e Guarnieri)

SIDE 2:

1. Casa Forte (Edu Lobo)
2. Jangada (Edu Lobo e Capinan)
3. Sharp tongue (Hermeto Pascoal)
4. To say goodbye (Edu Lobo, Lani Hall e Torquato Neto)
5. Hey Jude (Lennon e McCartney)



CANTIGA DE LONGE

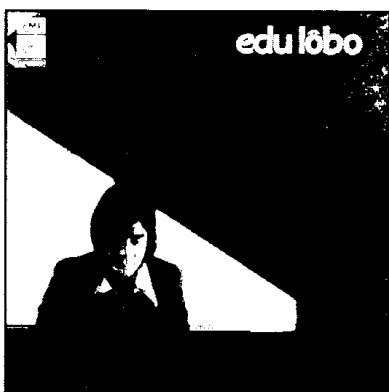
Elenco, 1970

LADO 1: 1. Casa Forte (Edu Lobo)

2. Frevo de Itamaracá / Come e dorme (Edu Lobo)
3. Mariana, Mariana (Edu Lobo e Ruy Guerra)
4. Zum-zum (Fernando Lobo)
5. Aguaverde (Edu Lobo)
6. Cantiga de longe (Edu Lobo)

LADO 2: 1. Feira de Santarém (Edu Lobo e Gianfrancesco Guarnieri)

2. Zanzibar (Edu Lobo)
3. Marta e Romão (Edu Lobo e Gianfrancesco Guarnieri)
4. Rancho de Ano-Novo (Edu Lobo e Capinan)
5. Cidade nova (Edu Lobo e Ronaldo Bastos)



EDU LOBO

EMI-Odeon, 1973

LADO 1:

1. Vento bravo (Edu Lobo e Paulo Cesar Pinheiro)
2. Viola fora de moda (Edu Lobo e Capinan)
3. Porto do Sol (Edu Lobo e Ronaldo Bastos)
4. Zanga, zangada (Edu Lobo e Ronaldo Bastos)
5. Dois coelhos (Edu Lobo e Ruy Guerra)

LADO 2:

MISSA BREVE

1. Kyrie (Edu Lobo)
2. Glória (Edu Lobo)
3. Incelensa (Edu Lobo e Ruy Guerra)
4. Oremus (Edu Lobo)
5. Libera-nos (Edu Lobo)



DEUS LHE PAGUE

EMI-Odeon, 1976

- LADO 1: 1. Eu agradeço – Nadinho da Ilha, Marco Nanini, Neuza Borges e Coro (Edu Lobo e Vinicius de Moraes) 2. O que é que tem sentido nesta vida – Marília Pera (Edu Lobo e Vinicius de Moraes) 3. Samblues do dinheiro – Ronaldo Resedá (Edu Lobo e Vinicius de Moraes)

4. Lamento de João – Walmor Chagas (Edu Lobo e Vinicius de Moraes) 5. Labirinto – Marília Pera (Edu Lobo e Vinicius de Moraes)

6. Tã difícil – Nadinho da Ilha, Sidney Marques e Neuza Borges (Edu Lobo e Vinicius de Moraes)

LADO 2: 1. Um novo dia – Nadinho da Ilha e Coro (Edu Lobo e Vinicius de Moraes)

2. Além do tempo – Marília Pera (Edu Lobo e Vinicius de Moraes) 3. Decididamente – Marco Nanini (Edu Lobo e Vinicius de Moraes) 4. Pobre de mim – Margot Britto (Edu Lobo e Vinicius de Moraes) 5. João Não-tem-de-que – Walmor Chagas (Edu Lobo e Vinicius de Moraes) 6. Cara de pau – Walmor Chagas e Coro (Edu Lobo e Vinicius de Moraes)



LIMITE DAS ÁGUAS

Continental, 1976

LADO 1:

1. Uma vez um caso (Edu Lobo e Cacaso)
2. Negro, negro (Edu Lobo e Capinan)
3. Considerando (Edu Lobo e Capinan)
4. Toada (Edu Lobo e Cacaso)
5. Gingado dobrado (Nordestino) (Edu Lobo e Cacaso)

LADO 2:

1. Limite das águas (Edu Lobo)
2. Cinco crianças (Edu Lobo e Guarnieri)
3. Segue o coração (Edu Lobo e Guarnieri)
4. Repente (Edu Lobo e Capinan)

CAMALEÃO

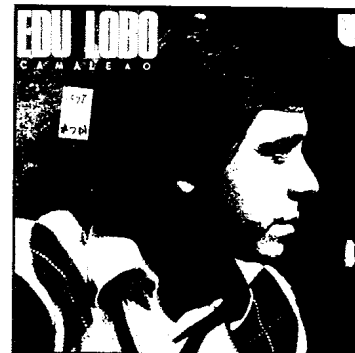
Philips, 1978

LADO 1:

1. Lero-lero (Edu Lobo e Cacaso)
2. O trenzinho do caipira (Heitor Villa-Lobos com poema de Ferreira Gullar)
3. Coração noturno (Edu Lobo e Cacaso)
4. Canudos (Edu Lobo e Cacaso)
5. Camaleão – instrumental (Fernando Leporace)

LADO 2:

1. Sanha da mandinga (Edu Lobo e Cacaso)
2. Branca Dias (Edu Lobo e Cacaso)
3. Bate boca – instrumental (Edu Lobo)
4. Descompassado (Edu Lobo e Cacaso)
5. Memórias de Marta Saré (Edu Lobo e G. Guarnieri)



CAMALEÃO

Philips, Tóquio-Japão, 1978

SIDE 1:

1. Lero-lero (Edu Lobo e Cacaso)
2. O trenzinho do caipira (Poema de Ferreira Gullar sobre música de Heitor Villa-Lobos)
3. Coração noturno (Edu Lobo e Cacaso)
4. Canudos (Edu Lobo e Cacaso)
5. Camaleão – instrumental (Fernando Leporace)

SIDE 2:

1. Sanha da mandinga (Edu Lobo e Cacaso)
2. Branca Dias (Edu Lobo e Cacaso)
3. Bate boca - instrumental (Edu Lobo)
4. Descompassado (Edu Lobo e Cacaso)
5. Memórias de Marta Saré (Edu Lobo e Gianfrancesco Guarnieri)



TEMPO PRESENTE

Philips, 1980

LADO 1:

1. Rei morto, rei posto – participação vocal: Joyce e Viva Voz (Edu Lobo e Joyce)
2. Desenredo – participação vocal: Dori Caymmi (Dori Caymmi e Paulo César Pinheiro)
3. Angu de carço (Edu Lobo e Cacaso)
4. Tempo presente (Edu Lobo e Joyce)
5. Balada de outono – instrumental (Edu Lobo)

LADO 2:

1. Rio das Pedras – participação vocal: Boca Livre – instrumental (Edu Lobo)
2. Dono do lugar (Edu Lobo e Cacaso)
3. Laranja azeda (Novelli e Cacaso)
4. Quase sempre (Edu Lobo e Cacaso)
5. Ilha Rasa (Edu Lobo e Cacaso)



EDU E TOM

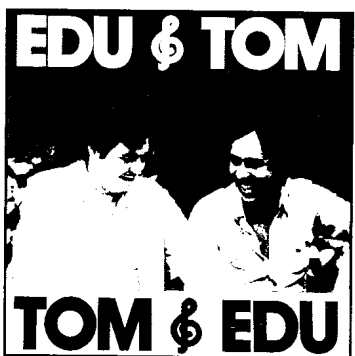
Philips, 1981

LADO 1:

1. Ai quem me dera – Edu e Tom (Tom Jobim e Marino Pinto)
2. Pra dizer adeus – Edu e Tom (Edu Lobo e Torquato Neto)
3. Chovendo na roseira – Edu Lobo (Tom Jobim)
4. Moto continuo – Edu e Tom (Edu Lobo e Chico Buarque)
5. Ângela – Tom Jobim (Tom Jobim)

LADO 2:

1. Luíza – Edu e Tom (Tom Jobim)
2. Canção do amanhecer – Edu e Tom (Edu Lobo e Vinicius de Moraes)
3. Vento bravo – Edu e Tom (Edu Lobo e Paulo César Pinheiro)
4. É preciso dizer adeus – Edu e Tom (Tom Jobim e Vinicius de Moraes)
5. Canto triste – Edu Lobo (Edu Lobo e Vinicius de Moraes)



JOGOS DE DANÇA

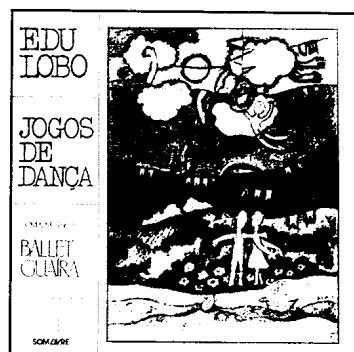
Som Livre, 1981

LADO 1:

1. Jogo 1 (Edu Lobo)
2. Jogo 2 (Edu Lobo)
3. Jogo 3 (Edu Lobo)

LADO 2:

1. Jogo 4 (Edu Lobo)
2. Jogo 5 (Edu Lobo)
3. Jogo 6 (Edu Lobo)





O GRANDE CIRCO MÍSTICO

Som Livre, 1983 / CD

1. Abertura do Circo – instrumental (Edu Lobo)
2. Beatriz – Milton Nascimento (Edu Lobo e Chico Buarque)
3. Valsa dos clowns – Jane Duboc (Edu Lobo e Chico Buarque)
4. Opereta do casamento – Coro/Dueto: Regininha e Zé Luiz (Edu Lobo e Chico Buarque)
5. A história de Lily Braun – Gal Costa (Edu Lobo e Chico Buarque)
6. Oremus – Coro (Edu Lobo)
7. Meu namorado – Simone (Edu Lobo e Chico Buarque)
8. Ciranda da bailarina – Coro infantil (Edu Lobo e Chico Buarque)
9. Sobre todas as coisas – Gilberto Gil (Edu Lobo e Chico Buarque)
10. O tatuador – instrumental (Edu Lobo)
11. A bela e a fera – Tim Maia (Edu Lobo e Chico Buarque)
12. O Circo Místico – Zizi Possi (Edu Lobo e Chico Buarque)
13. Na carreira – Chico Buarque e Edu Lobo (Edu Lobo e Chico Buarque)



O GRANDE CIRCO MÍSTICO

Paixão – Mensil - França, 1983 / CD

1. Abertura do Circo – instrumental (Edu Lobo)
2. Beatriz – Milton Nascimento (Edu Lobo e Chico Buarque)
3. Valsa dos clowns – Jane Duboc (Edu Lobo e Chico Buarque)
4. Opereta do casamento – Choer et Duet: Regininha e Zé Luiz (Edu Lobo e Chico Buarque)
5. A história de Lily Braun – Gal Costa (Edu Lobo e Chico Buarque)
6. Meu namorado – Simone (Edu Lobo e Chico Buarque)
7. Sobre todas as coisas – Gilberto Gil (Edu Lobo e Chico Buarque)
8. A bela e a fera – Tim Maia (Edu Lobo e Chico Buarque)
9. Ciranda da bailarina – Coro infantil (Edu Lobo e Chico Buarque)
10. O Circo Místico – Zizi Possi (Edu Lobo e Chico Buarque)
11. Na carreira – Chico Buarque e Edu Lobo (Edu Lobo e Chico Buarque)



CORSÁRIO DO REI

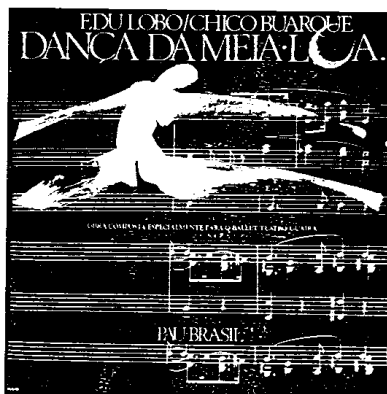
Som Livre, 1985

LADO 1:

1. Verdadeira embolada (Edu Lobo e Chico Buarque) Fagner, Chico Buarque e Edu Lobo
2. Show Bizz (Edu Lobo e Chico Buarque) Blitz
3. A mulher de cada porto (Edu Lobo e Chico Buarque) Chico Buarque e Gal Costa
4. Opereta do moribundo (Edu Lobo e Chico Buarque) MPB-4
5. Bancarrota blues (Edu Lobo e Chico Buarque) Nana Caymmi

LADO 2:

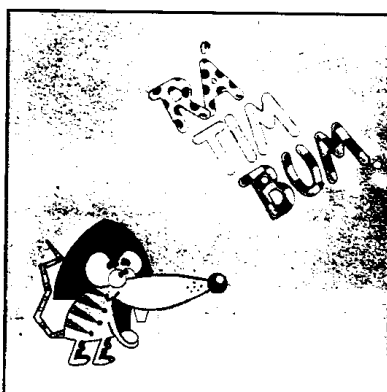
1. Tango de Nancy (Edu Lobo e Chico Buarque) Lucinha Lins
2. Choro bandido (Edu Lobo e Chico Buarque) Edu Lobo e Tom Jobim
3. Salmo (Edu Lobo e Chico Buarque) Zé Renato e Cláudio Nucci
4. Acalanto (Edu Lobo e Chico Buarque) Ivan Lins
5. O Corsário do rei (Edu Lobo e Chico Buarque) Marco Nanini
6. Meia-noite (Edu Lobo e Chico Buarque) Djavan



DANÇA DA MEIA-LUA

Som Livre, 1988 / CD

1. Abertura – instrumental (Edu Lobo e Chico Buarque)
2. Casa de João de Rosa – Claudio Nucci (Edu Lobo e Chico Buarque)
3. A permuta dos santos – A Garganta Profunda (Edu Lobo e Chico Buarque)
4. Frevo diabo – Gal Costa (Edu Lobo e Chico Buarque)
5. Primeiro encontro – instrumental (Edu Lobo e Chico Buarque)
6. Meio-dia, meia-lua – Edu Lobo (Edu Lobo)
7. Abandono – Leila Pinheiro (Edu Lobo e Chico Buarque)
8. Dança das máquinas – instrumental (Edu Lobo e Chico Buarque)
9. Tablados – Chico Buarque (Edu Lobo e Chico Buarque)
10. Tororó – Danilo Caymmi (Edu Lobo e Chico Buarque)
11. Separação – instrumental (Edu Lobo e Chico Buarque)
12. Sol e chuva – Zizi Possi (Edu Lobo e Chico Buarque)
13. Valsa brasileira – Edu Lobo (Edu Lobo e Chico Buarque)
14. Cena final – instrumental (Edu Lobo e Chico Buarque)



RA-TIM-BUM

Estúdio Eldorado, 1989

LADO 1: 1. Ra-tim-bum (Abertura) – Boca Livre (Edu Lobo)

2. Acalanto – Caetano Veloso (Edu Lobo e Paulo César Pinheiro)
3. Preguiçosa – Joyce (Edu Lobo e Paulo César Pinheiro)
4. Bandeira do Brasil – Coro infantil e Orquestra (Edu Lobo)
5. Eu fui no tororó / Atirei o pau no gato – Coro infantil (Edu Lobo/DP)
6. Salabim – Maira (Edu Lobo e Paulo César Pinheiro)

LADO 2: 1. Bate boca – Quarteto do Edgar (Edu Lobo e Paulo César Pinheiro)

2. A família – Zé Renato (Edu Lobo e Abel Silva)
3. Minha sereia – Edu Lobo (Edu Lobo e Joyce)
4. Sete cores – Jane Duboc (Edu Lobo e Paulo César Pinheiro)
5. A refrescante sensação – Coro (Edu Lobo, Flávio de Souza e Cláudia Dalla Verde)
6. Sexy Sylvia – Rosa Maria (Edu Lobo e Joyce)

CORRUPÇÃO

Velas, 1993 / CD

1. Corrupção (Edu Lobo)
2. Frevo diabo (Edu Lobo e Chico Buarque)
3. Valsa brasileira (Edu Lobo e Chico Buarque)
4. Dos navegantes (Edu Lobo e Paulo César Pinheiro)
5. Falando de amor (Tom Jobim) / Prelúdio nº 3
6. A mulher de cada porto (Edu Lobo e Chico Buarque)
7. Nego maluco (Edu Lobo e Chico Buarque)
8. Sem pecado (Edu Lobo e Aldir Blanc)
9. Choro bandido (Edu Lobo e Chico Buarque)
10. Ave rara (Edu Lobo e Aldir Blanc)



MEIA-NOITE

Velas, 1995 / CD

1. O Circo Místico (Edu Lobo e Chico Buarque)
2. Na ilha de Lia, no barco de Rosa (Edu Lobo e Chico Buarque)
3. Estrada branca (Tom Jobim e Vinicius de Moraes)
4. Beatriz (Edu Lobo e Chico Buarque)
5. Perambulando (Edu Lobo)
6. Só me fez bem (Edu Lobo e Vinicius de Moraes)
7. Sobre todas as coisas (Edu Lobo e Chico Buarque)
8. Canto triste (Edu Lobo e Vinicius de Moraes)
9. Meia-noite (Edu Lobo e Chico Buarque)
10. Candeias (Edu Lobo)
11. Pra dizer adeus (Edu Lobo e Torquato Neto)



ÁLBUM DE TEATRO - EDU LOBO E CHICO BUARQUE

BMG, 1997 / CD

1. Na carreira - Chico Buarque e Edu Lobo (Edu Lobo e Chico Buarque)
2. A história de Lily Braun - Leila Pinheiro (Edu Lobo e Chico Buarque)
3. Na ilha de Lia, no barco de Rosa - Edu Lobo (Edu Lobo e Chico Buarque)
4. Beatriz - Milton Nascimento (Edu Lobo e Chico Buarque)
5. O Circo Místico - Zizi Possi (Edu Lobo e Chico Buarque)
6. Sobre todas as coisas - Gilberto Gil (Edu Lobo e Chico Buarque)
7. A mulher de cada porto - Chico Buarque e Gal Costa (Edu Lobo e Chico Buarque)
8. Meia-noite - Djavan (Edu Lobo e Chico Buarque)
9. A bela e a fera - Ney Matogrosso (Edu Lobo e Chico Buarque)
10. A permuta dos santos - Garganta Profunda (Edu Lobo e Chico Buarque)
11. Bancarrota blues - Ed Motta (Edu Lobo e Chico Buarque)
12. Valsa brasileira - Chico Buarque (Edu Lobo e Chico Buarque)
13. Acalanto - Ivan Lins (Edu Lobo e Chico Buarque)
14. Tororó - Danilo Caymmi (Edu Lobo e Chico Buarque)
15. Choro Bandido - Edu Lobo (Edu Lobo e Chico Buarque)
16. Salmo - Zé Renato e Cláudio Nucci (Edu Lobo e Chico Buarque)
17. Oremus - instrumental - Chiquinho de Moraes (Edu Lobo)



Agradecimento aos músicos que contribuíram como seu talento para a forma final destas canções /
Special thanks to the musicians who contributed with their talent to the final form of these songs:

Gilson Peranzzetta ("Ave Rara", "Corrupção",
"Frevo Diabo", "Nego Maluco", "Sem Pecado")
Chiquinho de Moraes ("Meia-noite", "Meu Namorado")
Paulo Belinatti ("Dança das Máquinas")

Cristóvão Bastos ("No Cordão da Saideira", "Canto Triste", "O Circo Místico",
"Antonio Conselheiro", "O Sertão", "Perambulando", "Pianinho", "Sobre Todas as Coisas")

Nelson Ayres ("Ponteio")
Tom Jobim ("Pra Dizer Adeus", "Choro Bandido")
Dori Caymmi ("Balada de Outono")
João Rebouças ("Arrastão")

Todas as partituras foram manuscritas por Edu Lobo.
All the music scores were transcribed by Edu Lobo.

Editor responsável / *Chief Editor*: Almir Chediak
Coordenação de Produção / *Production Coordinator*: Monica Savini
Assistente de Produção / *Production Assistant*: Leticia Dobbin
Revisão Musical / *Musical Revision*: Ian Guest / Ricardo Gilly
Versão (inglês) / *English Translation*: Cláudia Guimarães Costa
Revisão de Textos / *Proofreading*: Nerval Mendes Gonçalves / Raquel Zampil
Capa e Projeto Gráfico / *Cover and Graphic Project*: André Teixeira
Foto da Capa / *Cover Photograph*: Vicente de Paulo
Edição de Fotos / *Photo Edition*: Claudia Bandeira
Arte Final / *Final Layout*: Mussuline Alves

Fotos / *Photos*:

Luciana Whitaker (páginas / *pages* 2/3, 14, 290/291)
Manchete (página / *page* 5)
Paulo C. Garcez (página / *page* 6)
Frederico Mendes (páginas / *pages* 7, 300)
Paulo Lorgus (páginas / *pages* 8, 10, 19)
United Press Photos (página / *page* 15)
Ronaldo - Agência O Globo (página / *page* 16)
Hiroto Yoshioka (página / *page* 17)
Claus Schreiner (página / *page* 20)
Vicente de Paula (página / *page* 22)
Ronaldo - Agência O Globo (página / *page* 16)
Rogério Reis - Agência JB (página / *page* 293)
Lourenço (página / *page* 297)
Luiz Silva (página / *page* 299)
Marisa Alvarez Lima (página / *page* 301)
Nicanor Foto Reportagem (página / *page* 304)
TVE - Assessoria de Imprensa (página / *page* 306)
J.P. Caussy (página / *page* 308)

Outras fotos: arquivo Edu Lobo / *Other photos: Edu Lobo's file*

Os *copyrights* das composições musicais inseridas neste álbum
estão indicados no final de cada música.
Music copyrights are found at the end of each song.

Direitos de edição para o Brasil / *Publishing Rights for Brazil:*
Lumiar Editora
Rua Elvira Machado, 15 - CEP 22280-060 - Rio de Janeiro - RJ
Tel.: (021) 541-4045 • 541-9149
Fax: (021) 275-6295
E-mail: lumiar@ibm.net
Home page: www.lumiar.com.br

Songbook - Marca Registrada
Sob o nº 815878117

ÍNDICE / INDEX

ABANDONO	27	DOS NAVEGANTES	153
ABERTURA DO CIRCO	23	FREVO DIABO	157
ACALANTO (COM CHICO BUARQUE)	38	LERO-LERO	162
ACALANTO (COM PAULO CÉSAR PINHEIRO)	36	MEIA-NOITE	166
AGUAVERDE	42	MEMÓRIAS DE MARTA SARÉ	169
A HISTÓRIA DE LILY BRAUN	31	MEU NAMORADO	173
A MULHER DE CADA PORTO	46	MEUS PENSAMENTOS DE MÁGOA	177
ANTONIO CONSELHEIRO	50	NA CARREIRA	181
ARPOADOR	58	NA ILHA DE LIA, NO BARCO DE ROSA	186
ARRASTÃO	55	NEGO MALUCO	190
AS MESMAS HISTÓRIAS	60	NO CORDÃO DA SAIDEIRA	196
AVE RARA	63	O CIRCO MÍSTICO	205
BAIÃO-DE-DOIS	67	OREMUS	216
BALADA DE OUTONO	71	O SERTÃO	203
BANCARROTA BLUES	82	PERAMBULANDO	231
BEATRIZ	75	PIANINHO	218
BORANDÁ	87	PONTEIO	211
BRANCA DIAS	89	PRA DIZER ADEUS	224
CANÇÃO DA TERRA	99	PRA VOCÊ QUE CHORA	229
CANÇÃO DO AMANHECER	96	REZA	237
CANDEIAS	92	SALMO	246
CANTO TRISTE	108	SEM PECADO	248
CANUDOS	105	SENHORA DO RIO	257
CASA FORTE	102	SÓ ME FEZ BEM	253
CHEGANÇA	112	SOBRE TODAS AS COISAS	261
CHORO BANDIDO	115	SOL E CHUVA	241
CIDADE NOVA	120	UPA, NEGUINHO	265
CONSIDERANDO	124	VALSA BRASILEIRA	268
CORRIDA DE JANGADA	128	VENTO BRAVO	273
CORRUPÇÃO	134	VIOLA FORA DE MODA	277
DANÇA DA MEIA-LUA	138	ZAMBI	279
DANÇA DAS MÁQUINAS	141	ZANGA, ZANGADA	283
DESCOMPASSADO	144	ZANZIBAR	286
DONO DO LUGAR	148		

OUTRAS PUBLICAÇÕES DA LUMIAR EDITORA

- **Harmonia & Improvisação**

Em dois volumes

Autor: *Almir Chediak*

(Primeiro livro editado no Brasil sobre técnica de improvisação e harmonia funcional aplicada em mais de 140 músicas populares)

- **Songbook de Caetano Veloso**

Em dois volumes

Produzido e editado por *Almir Chediak*

(135 canções de Caetano Veloso com melodias, letras e harmonias revistas pelo compositor)

- **Songbook da Bossa Nova**

Em cinco volumes (Português / Inglês)

Produzido e editado por *Almir Chediak*

(Mais de 300 canções da Bossa Nova com melodias, letras e harmonias na sua maioria revistas pelos compositores)

- **Escola moderna do cavaquinho**

Autor: *Henrique Cazes*

(Primeiro método de cavaquinho solo e acompanhamento editado no Brasil nas afinações ré-sol-si-ré e ré-sol-si-mi)

- **Songbook de Tom Jobim**

Em três volumes (Português / Inglês)

Produzido e editado por *Almir Chediak*

(Mais de 100 canções de Tom Jobim com melodias, letras e harmonias revistas pelo compositor)

- **Songbook de Rita Lee**

Em dois volumes

Produzido e editado por *Almir Chediak*

(Mais de 60 canções de Rita Lee com melodias, letras e harmonias revistas pela compositora)

- **Songbook de Cazuza**

Em dois volumes

Produzido e editado por *Almir Chediak*

(64 músicas de Cazuza e parceiros com melodias, letras e harmonias)

- **Batucadas de samba**

Autor: *Marcelo Salazar*

(Como tocar os vários instrumentos de uma escola de samba. Em seis idiomas)

- **O livro do músico**

Autor: *Antonio Adolfo*

(Harmonia e improvisação para piano, teclado e outros instrumentos)

- **A arte da improvisação**

Autor: *Nelson Faria*

(O primeiro livro editado no Brasil de estudos fraseológicos aplicados na improvisação para todos os instrumentos)

- **Songbook de Noel Rosa**

Em três volumes

Produzido e editado por *Almir Chediak*

(Mais de 100 canções de Noel Rosa e parceiros com melodias, letras e harmonias)

- **Songbook de Gilberto Gil**

Em dois volumes

Produzido e editado por *Almir Chediak*

(130 músicas de Gilberto Gil com melodias, letras e harmonias revistas pelo compositor)

- **Segredos do violão**

(Português / Inglês / Francês)

Autor: *Turíbio Santos*

Ilustração em quadrinhos: *Cláudio Lobato*

(Um manual abrangente, que serve tanto ao músico iniciante quanto ao profissional)

- **No tempo de Ari Barroso**

Autor: *Sérgio Cabral*

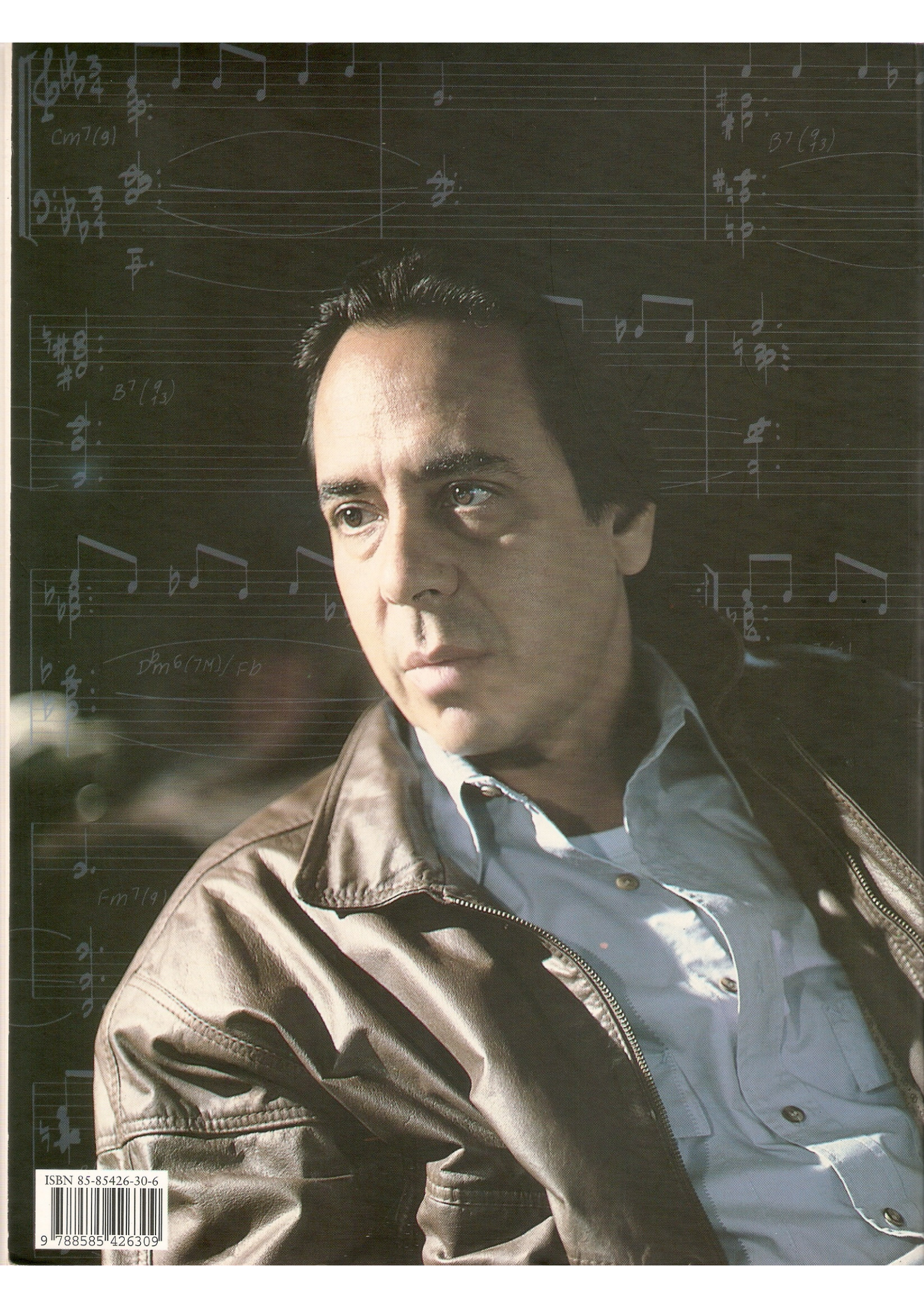
(Sobre a vida e a obra do compositor, músico e radialista Ari Barroso)

- **Método Prince • Leitura e Percepção - Ritmo**

Em três volumes (Português / Inglês)

Autor: *Adamo Prince*

(Considerado por professores e instrumentistas como o que há de mais completo, moderno e objetivo para o estudo do ritmo)



ISBN 85-85426-30-6



9 788585 426309